

BEAVIS AND BUTT-HEAD DO AMERICA

by
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3rd draft as written script

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EXT. CITY STREET - NIGHT

Bad neighborhood. 70's music blares.

A fast driving car drives right at us and stops. Punks run in fear. Beavis hops out of the driver's seat, wearing bell bottoms, chain jewelry and a 70's afro. Into a dramatic CLOSE-UP, he takes off his glasses.

FREEZE ON BEAVIS

ANNOUNCER

Beavis!

FRAME UNFREEZES. Beavis whips out a huge gun.

BEAVIS

Freeze, Buttwipe!

An attacker comes from one side. Beavis uses Judo. Another tosses a knife. Beavis ducks, then shoots with two hands, police style.

INT. BEDROOM - NIGHT

Swinger's pad. Totally 70's. A group of bikini'd girls on a waterbed. Butthead approaches them. He wears a leisure suit, collar way open. He plops down in the bed.

FREEZE ON BUTTHEAD

ANNOUNCER

Butthead!

FRAME UNFREEZES. The girls wrap their arms around him.

BUTTHEAD

Huh huh huh. Come to Butthead, Baby.

ANNOUNCER

Star in...

MAIN TITLE - FULL FRAME

EXT. CITY STREETS - DAY/NIGHT

ACTION MONTAGE BEGINS. Styled like a 70's cop show opening.

OPENING CREDITS to the movie appear just as cop show credits would.

Beavis does a Starsky and Hutch roll with a gun.

Butthead slaps a pimp.

Beavis drives, chasing a car.

Butthead is slapped by a girl.

BUTTHEAD

Huh huh huh. That was cool.

Beavis and Butthead are in a warehouse shoot-out.

A black police chief rises from a desk to yell at B&B.

B&B dive for cover just before a building explodes.

In CLOSE UP, Beavis smiles for an ID shot.

Butthead does the same.

Beavis, in a rooftop fight, kicks his opponent over the edge.

A beautiful woman, back to us, takes off her dress for Butthead.
FINAL OPENING CREDIT APPEARS. Butthead and the woman fall into
bed. Suddenly:..

BEAVIS (Off camera)

Butthead! Butthead! Hey, Butthead!

INT. B&B'S HOME - DAY

Butthead is dead asleep on the couch. Beavis shakes him.

BEAVIS

Butthead, wake up, wake up!

Butthead comes around.

BUTTHEAD

Dammit, Beavis, I was about to score.
Huh huh.

BEAVIS

Yeah, but check it out. It's gone!

BUTTHEAD

What's gone?

BEAVIS

The TV.

Beavis is making STRANGE NOISES, in a state of shock.

Butthead rubs his eyes and looks at the empty space where the TV was.

BUTTHEAD

Uuuuuuh, huh huh. Uuh,...

Out the window, we see two YOUNG MEN carrying B&B's TV into their van.

Still on the couch, Butthead looks over at the broken window. We see a CROW BAR lying on the floor, and the front door left open.

Butthead looks at the BROKEN WINDOW, at the CROWBAR, the OPEN DOOR, then back at the EMPTY SPACE where the TV was. He does this a couple of times -- piecing it all together.

BUTTHEAD

Whoa! I think I just figured something out Beavis.

BEAVIS

What?

BUTTHEAD

This sucks.

BEAVIS

Yeah, heh heh.

Beavis is still in shock. They both stare at the empty space where the TV was for a beat, not quite sure what to do.

Beavis is SHAKING AND MAKING WEIRD NOISES. He presses buttons on the remote a few times. as if it might help somehow.

BUTTHEAD

This sucks more than anything that has ever sucked before. We must find this butthole that took the TV.

INT. SCHOOL HALLWAY/DOOR TO AV ROOM - DAY

From inside, SOUND of equipment crashing.

B&B come out wheeling a TV on one of those carts. There are cables attached to it still leading back into the A.V. room. As they push the cart we hear more equipment falling.

BUTTHEAD

Dammit, it's stuck.

They give it one big push and it finally breaks free. We see that the cables are tangled with cables from other TVs and VCRs, which all come crashing to the ground.

BUTTHEAD

Huh huh huh. That was cool.

BEAVIS

Yeah, heh heh. Let's just wheel this thing back to the house.

INT. SCHOOL/ANOTHER HALLWAY - DAY

MR. VAN DRIESSEN stops B&B.

VAN DRIESSEN

Ah, excuse me boys. What's going on here?

BUTTHEAD

Uh, someone stole our TV.

BEAVIS

Yeah. We're just gonna use this one. Get outta the way. Heh heh.

VAN DRIESSEN

I'm afraid that TV belongs to the school. Mmmkay? You know, this could be a positive experience for you guys. There's a wonderful world out there when we discover we don't need TV to entertain us.

BUTTHEAD

Huh huh huh. He said "anus".

BEAVIS (to himself)

Entert-ain...us...an-us..Oh yeah! Heh heh. Anus. Heh heh.

VAN DRIESSEN (frustrated)
Have you guys heard a word I've said?

BUTTHEAD
Yeah, "anus". Huh huh huh huh.

VAN DRIESSEN
Look guys, just take the TV back to
the A.V. room right now. And try to be
a little more open minded. Mmkay?

Van Driessen leaves. B&B continue to wheel the cart home.

BUTTHEAD
What a dork. Huh huh.

BEAVIS
Yeah, heh heh. He's a anus. Heh heh.

EXT. SCHOOL/STAIRWAY - DAY

B&B arrive with the cart at the top of a stairway. They lamely
attempt to let it slowly down the steps. The cart is too top-
heavy and goes tumbling to the bottom of the stairs, shattering
the TV.

BUTTHEAD
Huh huh huh. That was cool.

BEAVIS
No it wasn't!

BUTTHEAD
Uh,...Oh yeah.

B&B stand at the top of the stairs looking down at the wreckage.
PRINCIPAL McVICKER shows up by the TV.

McVICKER
Why.... You... You bastards... Ge...
get out! You're suspended. One more
screw up... and you're expelled.

B&B walk off laughing.

EXT. THE ANDERSON'S DRIVEWAY - DUSK

B&B walk up. There's a camper in the driveway.

BUTTHEAD

Whoa, check it out Beavis. I didn't know Anderson had a Camper.

BEAVIS

Yeah, heh heh. Maybe it has a TV. Heh heh. TV.

B&B walk up to the camper and start to open the door just as MARCY ANDERSON opens it. (As usual, she doesn't recognize them.)

MARCY

Oh, hello. Are you guys here to look at the refrigerator?

BUTTHEAD

Uh, no.

BEAVIS

We're here to look at the TV. Heh heh.

MARCY

Oh, I didn't realize it was broken. Come on in.

BUTTHEAD

Cool. Huh huh huh.

B&B walk into the camper. Marcy stays outside.

EXT. ANDERSON'S CAMPER - SAME TIME

Tom is adjusting the trailer-hitch. Marcy watches.

TOM

Well that oughtta hold her. Ya know, the most important thing you can have on a camper is a good propane regulator, and this here's the best one they make.

MARCY

I sure hope we can get the 'fridge fixed before we leave.

TOM

Now Marcy, we've been savin' for this trip our whole lives and we're gonna go come Hell or high water...

Through the camper walls, we hear the faint sound of B&B
AIR/MOUTH-GUITARING "IRON MAN".

TOM

What the hell is that noise?

INT. ANDERSON'S CAMPER - DUSK.

B&B watch cops. Beavis gets up, goes to the refrigerator and
grabs a soda. The refrigerator is under the counter the on which
the TV is sitting.

Beavis takes a sip and then does a SPIT TAKE, SPRAYING SODA ALL
OVER THE TOP OF THE TV.

BEAVIS

AAAAAAGH!!! This crap is warm!

ANGLE ON TV: The soda Beavis spit out drips into the inside of
the TV. We see smoke and hear SIZZLING AND SHORT CIRCUIT SFX. The
TV goes dead.

BUTTHEAD

Beavis, you butthole! You broke it.

EXT. ANDERSON'S CAMPER - DAY

B&B come out. Tom notices them.

TOM

Hey, what's goin' on here?

MARCY

They're here to fix the TV Tom.

TOM

The TV ain't broken.

BUTTHEAD

Yeah it is. Huh huh huh.

Tom adjust his glasses as he looks at B&B.

TOM'S BLURRY P.O.V.: We see B&B out of focus.

TOM

Hey wait a minute. You two look kinda familiar. Ain't you them kids that've been whackin' off in my tool shed?

BEAVIS & BUTTHEAD

Huh huh huh huh huh.

ANGLE ON BEAVIS: looking particularly guilty, eyes shifting back and forth.

B&B walk off, leaving Tom wondering.

EXT. STREET IN A SEEDY PART OF TOWN - JUST BEFORE DAWN.

B&B are having TV withdrawal. Butthead is bug-eyed. Beavis has the shakes bad, arms folded like Dustin Hoffman in "Midnight Cowboy".

BEAVIS

Nnnnooo. Ooooooh nooooo.

BUTTHEAD

What's your problem Beavis?

BEAVIS

I need TV now! Now! NNNNDAMMIT!!!

Butthead stops short. He looks up. His face is bathed in a golden, throbbing light.

BUTTHEAD'S POV: We see a flashing neon sign that says, "TV". Pull back to show B&B are standing outside the Kwik-E Motel Lodge, featuring "Color TV" and "Air-Cooled Rooms", with "Special Nap Rates".

B&B stare up as if at a god.

BEAVIS

(Crazed) Heh heh. TV. Heh Teee Veee.

EXT. MOTEL COURT - CONTINUOUS

Butthead tries the first door. It's locked. He tries the second door. It's locked. He tries the third door. It opens.

B&B's eyes bulge. Inside, PRINCIPAL McVICKER is lying across the legs of an obvious prostitute, his pants pulled down. She SPANKS him.

McVICKER

Please mmm... may I have another?!

B&B LAUGH. McVicker hears and looks up.

McVICKER

Beavis and Butthead! y...y...you bastards.

BEAVIS

Can we watch your TV?

McVICKER

Y... Y... You're expelled! Get out!

Butthead closes the door, laughing, and starts to walk towards the next door. The muffled sound of a SPANK can be heard followed by McVicker asking for another.

BUTTHEAD

Huh huh huh. That was cool.

BEAVIS

Dammit! I need a TV now! We're missing everything!

INT. MOTEL ROOM - CONTINUOUS

The only light in the room is a flickering TV. Sitting on the bed, talking on the phone is MUDDY. He's a tough, mean looking red-neck -- a Jack Ruby type.

On the nightstand next to him is a three-quarter drunk bottle of bourbon and a manila envelope. On his lap, is a big gun.

MUDDY

...Are you sure these guys can pull this off? It's gotta look like an accident...

We hear a knock on the door and muffled B&B laughs.

MUDDY

Hold on a minute. That must be them now. I'll call you back. (Hangs up phone)...Come in!

B&B walk in. Muddy turns on the light.

BEAVIS

(sounding suddenly sedated) Aaaah.
TeeeVeeeee, heh heh.

MUDDY

Yer late.

BUTTHEAD

Why? Did we miss American Gladiators?

MUDDY'S POV: B&B are a drunken blur.

MUDDY

Well, Earl said you guys were young,
but jeez... Oh well as long as you can
get the job done. So what are your
names?

BUTTHEAD

Uh, Butthead.

BEAVIS

Beavis.

MUDDY

That's alright. I'd rather not know
your real names anyways. I'm Muddy.
Look, I'm gonna get right to the
point. I'll pay you ten grand plus
expenses, all payable after you do
her...

BUTTHEAD

(full of innuendo) Do her? Huh huh.

MUDDY

That's right. I'm offering you ten
grand plus expenses to do my wife. We
gotta deal?

Butthead stares in shock.

BEAVIS

Actually, we just wanna watch TV...

BUTTHEAD

Shut up Beavis! Uh, Yeah. We'll do
your wife.

BEAVIS

(trembling) Nnnnaah...We need to watch
TV DAMMIT!!!

Butthead SMACKS Beavis and pulls him aside.

BUTTHEAD

Beavis, you buttmunch, this guy wants
us to score with his wife. And he's
gonna pay us. We can buy a new TV.

BEAVIS

Oh, heh heh really? Cool. Heh heh.

BUTTHEAD (To Muddy)

Uh, huh huh... We'll do it, sir.

MUDDY

Okay, then let's get down to business.

ANGLE ON THE BED. Muddy slaps down a picture of DALLAS, his wife.
Leather clad, biker, beautiful.

MUDDY

Here she is. Her name's Dallas. She
ain't as sweet as she looks. She stole
everything from me. Ya gotta watch
out, 'cause she'll do you twice as
fast as you'd do her.

BUTTHEAD

Whoa, huh huh. Cool.

Muddy plunks down PLANE TICKETS.

MUDDY

She's holed up in a hotel room at
Ceasar's Palace in Las Vegas. Your
flight leaves in a couple of hours.
Now c'mon, I'll drive you to the
airport.

BUTTHEAD

Holed up. Huh huh huh. Holed.

BEAVIS

Can we watch some TV first?

Muddy picks up the gun and SHOOTS the TV.

MUDDY

No.

EXT. CITY STREETS - MORNING

Muddy driving his loud four-by-four like a maniac, drunk with bloodshot eyes. B&B are in the back seat. He eyes them through the rearview. Meanwhile, a cat bounces off the windshield with a SHRIEK.

MUDDY

One more thing. Mah wife's got this leather satchel. It's black about this big. I need ya to bring it back. It's real important. Sentimental value... Any questions so far?

BUTTHEAD

Uh, yeah. Does she have big hooters?

MUDDY

She sure does.

BUTTHEAD

This is gonna be Cool! Huh huh huh.

BEAVIS

Yeah, heh heh. Boooooiiiiing!!!

MUDDY

Just make sure it looks like an accident...

BEAVIS (spastic)

Yeah, heh heh. I think I just had an accident. Heh heh hmm heh hmm heh.

MUDDY

Huh huh. You guys are funny. Let's have a drink on it.

Muddy swigs the last swallow from his bottle of burboun. As he does so, nine boy scouts bounce off the windshield in quick succession.

EXT. AIRPORT - EARLY MORNING

In an overhead view, the four-by-four screeches up to the gate, fishtails to a stop, throwing B&B on to the sidewalk, and peels away.

BUTTHEAD

We're gonna get paid to score.

BEAVIS

Yeah, heh heh, and then we're gonna get a big-screen TV! Heh heh.

BUTTHEAD

Beavis, this is the greatest day of our lives. Huh huh huh.

INT. AIRPLANE - DAY

B&B enter the plane. They sit down in the first two seats on the right -- in First Class. A flight attendant, DOLORIS approaches them.

DOLORIS

Hi. can I help you find your seats?

BUTTHEAD

Uuh, nah. These seats are OK.

DOLORIS

I think your tickets have you guys seated in row fourteen, coach. So why don't you just go ahead and move back OK?

BUTTHEAD

That's OK. Someone else can have those.

BEAVIS

Yeah, it's not that important to me, really. Those seats are too small anyways.

Doloris yanks them out of their seats and leads them down the aisle.

ANGLE DOWN AISLE in coach. Doloris stops by a row where an elderly woman, MARTHA, sits by the window. Next to her: Two empty seats.

DOLORIS

Here you are.

She gestures to the seats and leaves. Beavis climbs in the middle, Butthead in the aisle - still watching Doloris.

BUTTHEAD

Hey Beavis. When she was leading us down here, huh huh, she touched my butt. Huh huh huh.

Martha, her senses a bit dimmed from age, turns to B&B.

MARTHA

Hello there. Are you two heading for Las Vegas?

BEAVIS

Yeah, we're gonna score.

MARTHA

I hope to score big there myself. I'm mostly going to be doing the slots.

BEAVIS

Yeah, I'm hoping to do some sluts too. Heh heh. Do they have lots of sluts in Las Vegas?

MARTHA

Oh, there are so many slots you won't know where to begin.

BEAVIS

Whoa! Heh heh. Hey Butthead, this chick is pretty cool. She says there's gonna be tons of sluts in Las Vegas! Heh heh heh.

BUTTHEAD

Cool. Huh huh huh.

MARTHA

It's so nice to meet young men who are so well mannered.

BEAVIS

Yeah, heh heh. I'm gonna have money,

and a big screen TV and sluts
everywhere!

MARTHA

Oh, that's nice.

CAPTAIN'S VOICE

(V.O. THROUGH P.A.)

Good morining. This is your captain
speaking. Welcome aboard flight 151
non-stop to Las Vegas. We ask that you
turn your attention to the front of
the cabin for pre-flight safety
instructions.

B&B see Doloris, stepping nearby to demonstrate the seatbelt.

ATTENDANT'S VOICE

To fasten your seat belt, insert the
free end into the coupling.

BUTTHEAD

Insert. Huh huh huh.

Doloris demonstrates. B&B are dumbfounded. It's too complicated.

BUTTHEAD

Uh....

They struggle to make their seatbelts fit, getting each other's
parts.

TAMMY (Off cam)

Hi I'm Tammy. Can I help you with
that?

Butthead looks up.

From his POV we see a beautiful woman, TAMMY, smiling, her hands
reaching down. FALLING IN LOVE/HARP MUSIC STING plays.

CLOSE on Butthead's lap as two female hands reach down and pull
one strap from between Butthead's legs.

Butthead looks down at his lap as Tammy leans over him. A loud
CLICKING can be heard. Butthead stares blankly.

TAMMY

There you go. You're all set.

BUTTHEAD (stunned)
I love you.

Suddenly Martha buckles Beavis'. Tammy goes.

BEAVIS
Wait, I wanted her to do it.

BUTTHEAD
Huh huh. Soon she will be mine.

CAPTAIN'S VOICE
Flight attendants, please prepare for
take-off.

The engines start to hum. The plane is rolling.

Butthead struggles to get his seatbelt off. He does everything
but pull the handle. Beavis goes white with fear.

The plane starts to shake. The engines rumble. Beavis starts to
freak.

BEAVIS
Hey wait a minute. What's going on?!

Butthead bangs away at his seatbelt. Beavis looks out the window
and realizes they're in the air.

BEAVIS (Screams)
Aaaagh!!! We're gonna die!!!!!!

ANGLE ON COUPLE IN FRONT OF B&B:

MAN
D'ya hear that? Something must be
wrong!

WOMAN
Oh my God!!!!!!!

ANGLE ON CABIN, people start screaming. The plane quakes, lifting
up.

ON BUTTHEAD, furiously pulling:

BUTTHEAD
Dammit! Huh huh. That chick wants me.

BEAVIS

Agggghg! We're gonna die! We're all
gonna die!

The plane arcs upwards. Butthead finally gets the belt off as the plane is in full thrust. He rises and goes tumbling backward down the aisle.

ON PEOPLE seeing Butthead flying, screaming in panic.

In freefall:

Butthead grabs the door to the hangable luggage. It all comes tearing out.

Butthead flies up, hitting several overhead luggage racks, which open and spill their contents.

Butthead lands in the gallery, causing food to go flying and coffee to pour freely.

ON THE CABIN as the plane starts to level out. People stop their screaming.

ON BUTTHEAD, underneath the rubble, poking his head out. He's directly across from the flight attendant station where Tammy is strapped in.

BUTTHEAD

Uh, huh huh... could you, like, do
that thing with my belt again?

INT. PLANE - LATER

All's in order. Flight attendants roll the beverage cart up the aisle. People read, relaxed.

ON BEAVIS AND MARTHA. Martha is showing pictures of her grandchildren. Beavis is showing the picture of Dallas that Muddy gave him.

BEAVIS

I'm probably going to make out with
her first before we, you know, get
down...

MARTHA

You'll have to speak up son. I have this ringing in my ears. My doctor says it could be realated to my heart palpitations. I've had two operations on my heart.

BEAVIS

Really? I poop too much.

MARTHA

Oh, maybe you're lactose intolerant.

BEAVIS

Uh... No, (louder) I poop too much. Then I get tired.

MARTHA

Well, if you find yourself getting tired, take a couple of these.

She hands him a box of NoDoze.

MARTHA

They perk me right up.

BEAVIS

Heh heh, thanks.

He pours the contents in his hand and chews them like candy. Then his eyes open wide.

BEAVIS (Strange)

Uh, tastes like crap. Heh heh. Mmmmm.

Beavis starts wolfing down the whole box.

INT. PLANE - A BIT LATER

Tammy passes out meals from a rolling cart. She works with Doloris. Butthead stands behind Tammy, attempting to hit on her.

BUTTHEAD (To Tammy)

So, uh huh huh, are you going to Las Vegas? Huh huh huh.

Tammy ignores him and moves on, leaving Butthead there.

ANGLE ON BUTTHEAD, looking down at something.

PAN DOWN to reveal he's looking at a BEER on a fat guy's tray. The guy's asleep.

Butthead picks up the beer.

ANGLE ON BEAVIS, nearby. The NoDoze is starting to take effect. Beavis starts shaking, babbling, staring cross-eyed at his fist, etc. (pre-Cornholio stuff)

Tammy reaches her next passenger.

TAMMY

Hi, we're serving dinner. Our selections tonight are chicken piccata or seafood gumbo...

BEAVIS (O.S.)

Piccata? Piccata! Picattatta tatta!

Tammy moves forward, leaving Butthead standing there. In the background, we see Beavis starting to quake, on the verge of Cornholio mode.

PASSENGER

Does the gumbo have corn in it?

ANGLE ON BEAVIS: Turned, facing the cabin, t-shirt pulled over his head in full Cornholio mode.

BEAVIS

I am Cornholio! I need piccata for my bunghole!

TAMMY

You'll have to wait your turn sir.

BEAVIS

Are you threatening me? My bunghole will not wait!

Beavis starts to wander down the aisle.

ANGLE ON CURTAIN TO FIRST CLASS CABIN. Beavis enters. From the other side, SOUND of screams. We hear several CALL BUTTONS being pressed.

ON BUTTHEAD. He approaches Tammy from behind. She ignores him.

BUTTHEAD

Uh, I got a beer. Want some? Huh huh.

ANGLE INSIDE THE COCKPIT.

The PILOTS are relaxed and settled in when the door to the cockpit slams open. Beavis is in the doorway SCREAMING.

BEAVIS

Bargarajjjaaaahhh!!! I am Cornholio!!

The pilots SCREAM. The co-pilot jumps up so fast he causes coffee to spill everywhere, including on the captain's lap. The captain then jumps up, hitting the controls and SENDING THE PLANE INTO A NOSE-DIVE.

ON BUTTHEAD

In the back of the plane standing next to Tammy. He starts to take a sip of beer. The nose-dive of the plane causes Butthead to go FLYING TOWARDS THE FRONT OF THE PLANE.

BUTTHEAD

AAAAAHHH!!! Huh huh. AAAAHHH!!!

Butthead bounces all over the plane and then gets tangled up in the curtain that separates first class and coach. It tears off, and he continues to fly forward.

COCKPIT

The captain is desperately trying to regain control of the plane.

Butthead slams into the cockpit, landing on the control panel facing the captain.

CAPTAIN

Get the hell out of the cockpit!

BUTTHEAD

Huh huh, you said...

CAPTAIN

NOW!!!

The captain throws Butthead back behind him and pulls the plane out of the dive.

EXT. LAS VEGAS AIRPORT - EARLY EVENING

The plane lands.

INT. COCKPIT DOOR - DAY

The flight attendants, shaken, smile at a line of people deplaning. The people are white with fear, some covered with flecks of spilled food and other matter.

ATTENDANTS

Bye-bye. Bye-bye. Bye-bye.

They grow silent and still as B&B pass by. Beavis takes the tee-shirt off his head, coming down from Cornholio.

BUTTHEAD

Huh huh huh. That was cool.

INT. TERMINAL/ARRIVAL GATE - DAY

Arriving passengers are greeted. A family is reunited. Two businessmen walk up to limo drivers holding cards with their names. A reunited couple hugs.

B&B look around in confusion.

BUTTHEAD

Uh, huh huh, this is Las Vegas?

BEAVIS

Yeah, heh heh. I thought there'd be Casinos and lights and stuff.

People greet and walk away. The place starts to clear out.

One limo driver is left standing. He wears sunglasses and holds a sign that reads: Beavis and Butthead.

B&B look around. Except for the driver, they're alone.

BEAVIS

Hey Butthead, why's that guy holding a sign?

BUTTHEAD

Uh... Maybe he's blind...Huh huh, Check this out.

B&B go up to him. Butthead turns around, drops his pants and hangs a "B.A." at the guy.

B&B

Huh huh huh huh huh huh huh.

DRIVER

Ah, excuse me. You wouldn't know where
I can find these guys, would ya?

He indicates the sign. Butthead turns around and pulls up his
pants. They look and try to read:

BUTTHEAD (Reads)

Uh, B...A...U... No, uh, V...

BEAVIS (Reads)

Uh... Buuuuut. Boot. Someone named
boot.

BUTTHEAD (Realizes)

Huh huh. This says Beavis.

BEAVIS

And Boot head.

BUTTHEAD

That's Butthead. Don't you get it,
Beavis. These dudes have the same name
as us.

BEAVIS

Yeah, we should party.

The limo driver rolls his eyes and walks away.

DRIVER

This way, sirs.

B&B follow the driver away. Beavis looks around.

BEAVIS

So where's those guys?

EXT. MUDDY'S MOTEL ROOM. DAY

HARLAN and ROSS, the two dumb-looking rough-necks that stole
B&B's TV are standing outside Muddy's motel room. Harlan knocks
on the door.

ROSS

Where the hell is he?

HARLAN

You sure this is the right place?

Harlan looks through the window and sees the shattered TV. No one's there.

Muddy's four-by-four SQUEALS into the lot and skids to a stop next to Harlan and Ross' van. Muddy gets out, looking really drunk now.

HARLAN

You Muddy?

MUDDY (slurring)

You the cops?

ROSS

Uh, no. Earl sent us. You know, to take care of your wife...

Muddy grabs Ross by the collar.

MUDDY

What the hell?!...What about those other...

ROSS

Huh?

Muddy tosses Ross to the sidewalk and starts back to the four-by-four.

MUDDY

Dammit!!! She did it to me again!!!

HARLAN

Hey, I noticed your TV was broken. You wanna by a new one?

Muddy gets in the four-by-four and starts it.

MUDDY

I'm gonna go to Vegas and kill all three a' them!

Harlan and Ross seem momentarily confused.

Muddy revs the engine, peels out backwards HITTING THE FRONT OF THE VAN. This causes B&B's TV and some other loot to spill out the back onto the sidewalk.

Ross starts to pick it up.

HARLAN

Just leave it. Worthless piece o' shit.

ROSS

Yeah, really. We gotta start stealin' from rich people.

EXT. LAS VEGAS - DAY

MONTAGE SONG BEGINS.

Note: I would like this to be a well-known band (Red Hot Chili Peppers) doing their best imitation of a modern Las Vegas Lounge act. I think a song like "What am I gonna do with you" by Barry White or something obnoxious like, "Bicostal" by Peter Allan would be cool. Or maybe Sinatra's "You Make Me Feel So Young" would be best.

The car passes by major hotels and tourist sights, finally pulling up to CAESAR'S PALACE.

INT. CAESAR'S HOTEL - DAY

Establishing shots. Excitement. Gambling tables going on forever.

ON THE LOUNGE BAND playing the song we've been hearing. They should vaguely resemble the actual band doing the song.

SINGER

(Singing)...Bicostal. Hey! You miss the speed of the city...Yeah!

PAN DOWN Rows of slot machines.

PAN ACROSS DEALERS handling cards and chips.

DOLLY RIGHT UP TO B&B, staring in utter awe.

REVERSE ANGLE REVEALS: They're staring at a huge statue of a bare-chested woman: Cleopatra's Retreat.

Their faces are blank. They're seeing God. Finally:

BUTTHEAD

Beavis. This is what it's all about.

BEAVIS (Speechless)

Heh heh. Yeah.

EXT. VEGAS - DUSK

Lights are popping on.

Billboards and signs are lighting up.

The whole strip is coming alive. Pure excitement.

INT. CAESAR'S PALACE - DUSK

ON B&B, still staring at Cleopatra's Retreat.

B&B (In awe)

Huh huh huh huh huh.

A security guard comes and drags B&B away.

ON THE LOUNGE BAND, continuing the song we've been hearing.

SINGER (Singing)

...and I might fly away. Take to the
sky some day. And go my own way. Yeah,
places that I've never been before...

INT. B&B'S HOTEL ROOM - NIGHT

The door is opened by a bellboy.

BELLBOY

I'm so sorry about that little
misunderstanding. We didn't know you
were registered guests. Here's some
playing chips compliments of...

Beavis rushes in and grabs the remote which is attached to the
night table. He tries to pull it up and can't.

BEAVIS

This remote's too heavy!

BELLBOY

Sir, it's attached to the...

BUTTHEAD

Here, dumbass! Let me try.

They both struggle to pull it up. Finally, they fall over backwards.

Annoyed, the bellboy leaves.

INT. ELEVATOR BANK/9TH FLOOR - NIGHT

The elevator arrives. B&B get on. There's several sophisticated people. From inside, a computerized FEMALE ELEVATOR VOICE:

ELEVATOR VOICE

Ninth floor, going down.

B&B

Huh huh huh huh huh huh.

BUTTHEAD

Going down. Huh huh huh.

The sophisticated people look repulsed. The doors close.

INT. CAESAR'S CASINO - NIGHT

MUSIC DIPS DOWN FOR DIALOGUE. B&B step off the elevator and walk among the gambling tables.

Beavis pulls one of the playing chips out of his pocket and bites into it.

BEAVIS

Ow! These chips suck.

BUTTHEAD

What a rip-off. Come on. We gotta find that chick.

Beavis tosses the chip on a roulette table.

ANGLE ON THE WHEEL. The ball lands on 13.

At the table, the DEALER...

DEALER

13. We have a winner. (To Beavis) Sir, your chips?

BEAVIS

I don't want 'em! Keep 'em.

DEALER

Let it ride!

BUTTHEAD (To dealer)

Uh... could you help us find a chick?

DEALER (Uneasy)

Sir, the casino does not partake in that kind of activity.

The wheel stops.

DEALER (Amazed)

13! Winner!

People oooh and aaah. More gather to watch.

Through the gathering throng comes CHERYL, a hooker.

CHERYL

Excuse me, boys. Did I hear you say you're looking for a date?

B&B freeze, shocked.

CHERYL

I'm Cheryl, and I can show you a real fine time.

B&B don't move. The dealer rolls again.

CHERYL

A time you'll remember for the rest of your lives, if you know what I mean.

DEALER (To Beavis)

Sir, do you want your chips?

BEAVIS

No, Dammit! I don't want any chips!

DEALER

Let it ride.

Cheryl puts her hands on their thighs.

CHERYL

What say we three go up to your room,
take off our clothes and just see what
comes up.

B&B's eyes open wide.

BUTTHEAD

Huh huh huh huh huh huh.

BEAVIS

Uh... Uh...

The wheel stops.

DEALER

14. No winners.

CHERYL

Hmmmm. Oh well.

She leaves. People scatter. B&B are left alone. Staring.

BUTTHEAD

Huh huh huh. That chick was talking
about doing it.

BEAVIS

Heh heh. This is the best night of our
lives.

WIDE SHOT. B&B just stand, laughing.

MUSIC FADES BACK UP...

INT. CAESAR'S LOUNGE - NIGHT

ANGLE ON THE BAND, continuing the song.

Tourists watch from tables - decidedly not rocking out.

B&B dance alone near the stage, doing the "buttknocker".

INT. CAESAR'S OFFICE - NIGHT

A WOMAN ATTENDANT answers the phone.

WOMAN ATTENDANT

Good evening. Room service. How may I help you?

From the phone...

B&B (On phone)
Huh huh huh huh huh.

The woman's disturbed.

WOMAN ATTENDANT
Hello... Hello...

INT. CLEOPATRA'S RETREAT - NIGHT

B&B try to climb up and grab the gigantic boobs. Butthead falls, knocks Beavis off and they both hit the floor hard.

INT. B&B'S HOTEL ROOM - NIGHT

Beavis is on the phone in the main room. Butthead sits on the toilet and speaks from the phone in the bathroom.

BUTTHEAD
Uh, huh huh, I'd like to be serviced... in my room.

B&B
Huh huh huh huh huh.

INT. CAESAR'S LOUNGE - NIGHT

B&B keep dancing as the famous BAND plays the MONTAGE SONG which ENDS.

EXT. VEGAS - DAWN

Sun rise.

The song rings out.

INT. B&B'S ROOM - MORNING

Beavis is picking up the night table by the remote attached to it and moving the whole thing.

Butthead approaches a door next to the bed.

BUTTHEAD

Uh, I wonder where this door goes to.

Beavis comes over to check it out. Butthead opens the door. It's one of those double doors to the next room.

Butthead tries to open the second door, jiggling it.

Suddenly, the door opens. Someone reaches out and pulls B&B inside. It's DALLAS, the girl Muddy sent them after.

INT. DALLAS' SUITE/MAIN ROOM - CONTINUOUS

She has them pinned against the wall. DALLAS is hot, clad in tight leather, tattooed, pierced, sexy.

BEAVIS (Excited)

Hey Butthead, it's her! Heh heh.

DALLAS

All right, who are ya? CIA? FBI? ATF?

BUTTHEAD

Uh... Hey baby. Are we like, doing it?

BEAVIS

Me first!

DALLAS

You got two seconds!

BUTTHEAD

Uh, huh huh. Is that gonna be enough time?

Dallas grabs Butthead by the shirt.

DALLAS

Who sent ya?

BUTTHEAD

Uh, huh huh, this fat dude. He said we could do you. And he was gonna pay us.

DALLAS

Muddy! Sonofabitch! Hold it. What's he payin' ya?

BUTTHEAD

Uh, ten uh...

DALLAS

Ten grand? That cheap-ass.... I got a better deal for ya. I'll double it. I'll pay ya twenty if you go back there and do mah husband.

BUTTHEAD

Uh, you want us to do a guy? Huh huh. No way.

BEAVIS (Considering it)

Umm,... I don't know Butthead. That is a lot of money... Maybe if we close our eyes and pretend he's a chick...

Butthead SMACKS Beavis, bringing him to his senses.

From outside, SOUND of a police siren. Dallas goes to the window. The place is being surrounded by police and plain black cars.

DALLAS (Panics)

Damn! You boys, you wait right there.

Dallas goes into the next room and closes the door.

B&B look at each other. They start to take their pants off.

BUTTHEAD

Huh huh huh. I'm ready for love.

BEAVIS

Me first! Me first!

INT. DALLAS SUITE/OTHER ROOM - DAY

Dallas gets binoculars from her bag and scouts outside.

Her POV REVEALS dozens of police and ATF cars. The hotel's surrounded.

As Dallas looks around, she spots a tour bus across the street. On the side: "American Dream Tours". Dallas quickly dials the phone.

DALLAS (To phone)

Gimme the number for American Dream Tours. (Pause) Right.

Dallas dials again, crossing to the door to peek out at B&B - both standing in their underwear, waiting. Beavis picks his nose. Dallas closes the door again.

DALLAS (To phone)
Yeah, you got a bus leaving from
Caesar's Palace today? (Pause) Five
minutes? Where's it goin'? (Listens)
Washington, DC? (Mulls it over)
Perfect. (A look back to the other
room) Gimme two tickets.

INT. DALLAS' SUITE/MAIN ROOM - DAY

B&B are in their underwear. Butthead sits at the edge of the bed. Beavis tries to pull the remote off the table.

Dallas enters, sees this sight, and shuts off the TV. She looms over Butthead.

BUTTHEAD
So, uh, huh huh. Are we gonna score
now?

BEAVIS
Me first!

BUTTHEAD
Forget it, bunghole!

B&B start to wrestle. Dallas sees Beavis' pants.

DALLAS (Realizing)
Score? You boys wanna....?

Butthead grabs Beavis' neck.

BEAVIS
Ow, let go, Butthead!

BUTTHEAD
Huh huh huh.

She picks up the pants, getting an idea.

DALLAS
You wait here.

She takes the pants into the next room. B&B keep wrestling.

BEAVIS

Me first.

BUTTHEAD

Huh huh. No way, Dude.

INT. DALLAS' SUITE/OTHER ROOM - DAY

TIGHT ON her black satchel. From it she lifts a delicate electronic device, the X5 unit, about the size of a credit card. An LED light blinks.

Using her switchblade, she cuts a whole in the back seam of Beavis' pants, creating a natural pocket. She carefully slides the unit in.

INT. DALLAS' SUITE/MAIN ROOM - DAY

B&B's fight escalates. Butthead picks up a LAMP and throws it at Beavis. It hits the wall and SHATTERS. Beavis charges Butthead.

INT. DALLAS' SUITE/OTHER ROOM - DAY

Dallas is licking a piece of thread. She quickly expertly threads a needle and then starts to sew the electronic device into the inside back of Beavis' pants. She suddenly wrinkles her nose as if she has smelled something.

She holds up the pants to the light. Inside, the shadow of the unit.

INT. DALLAS'S SUITE/MAIN ROOM - DAY

B&B fight wildly. Dallas enters and clears her throat. B&B freeze.

FULL ON DALLAS, posed sexily, seductive.

DALLAS

Don't wear yourselves out, boys. Save some energy for me.

B&B

Huh huh huh huh huh huh.

BUTTHEAD

This is it, Beavis. Huh huh. We're finally gonna score.

BEAVIS

Heh heh. Thank God.

DALLAS

I'm gonna do it with both of ya.

B&B (Uncontrollable)

Huh huh huh huh huh huh huh huh
huh huh huh huh huh huh.

Dallas clears her throat to get their attention. And again.

DALLAS

(Sexy) Boys... (Shouts) Boys!!!

Silence.

DALLAS

But first, you hafta do a little job
for me. (Touches seductively) Would
you like to do a job for me?

Silence. They're in shock.

DALLAS

Here's what it is. I want ya ta take a
bus ta Washington, DC. That's all. And
when ya get there, I'll be waitin'.
You're gonna make a whole lotta money.
(In their faces) And I'm gonna give
you everything!

B&B (Near comatose)

Huh huh huh huh huh huh huh.

DALLAS

Until then... (Tosses Beavis' pants in
his face) Keep your pants on.

She looks back to the window, now all business.

DALLAS

Ok guys, time to move out.

INT. CAESAR'S LOBBY/FRONT DOOR - DAY

ATF agents enter and spread out. We see several agents go up the
stairs.

INT. DALLAS' ROOM/DOORWAY - DAY

DALLAS
Remember, Washington, DC. You'll get
more money than you ever dreamed of.
And you'll get me.

She kisses them both seductively.

DALLAS (Urgent)
Your bus is downstairs. Get going.

She shuts the door, leaving B&B outside. Nearby, a maid with her
cart passes by.

B&B stare, frozen for a beat, then go running for the elevator.

ANGLE AROUND THE CORNER, out of B&B's view. Just as the elevator
doors shut, dozens of federal agents with guns rush in and kick
open Dallas' door.

EXT. CAESAR'S PALACE - DAY

More Feds and police enter.

ANGLE ON B&B, walking past, oblivious to all else. As he walks
away, Beavis rubs his butt.

B&B
Huh huh huh huh huh.

BUTTHEAD
This is gonna be cool. Huh huh.

They walk to the tour bus across the street.

INT. TOUR BUS - DAY

B&B walk down the aisle, Beavis rubbing his butt. Most seats are
taken by senior citizens.

Up ahead, two vacant seats. B&B fight to get in first.

BUTTHEAD
No way butthole! I want the window.

BEAVIS
Cut it out Butt-hole!

A VOICE

Why don't you take turns?

They turn. It's Martha, the woman from the plane, sitting across the aisle.

BEAVIS

Hey, Butthead, it's that slut from the plane!

MARTHA

Why it's you two. How'd ya do in Vegas?

BEAVIS

Uh, we didn't score yet.

MARTHA

Sorry to hear that. Me, I took a beating.

BUTTHEAD

Cool, huh huh huh.

MARTHA

That's why I'm bussing it across America. I'm so glad you're here. (To man in next seat) Jim, I want you to meet two nice boys.

JIM, an old guy, wakes up and looks over.

MARTHA

This is Travis and Bob... What's your last name, dear?

BUTTHEAD

Uh... Head? Huh huh. My first name's Butt. Huh huh huh.

JIM

Pleased ta meet ya, Mr. Head.

All the seniors around turn to meet them.

MARTHA

Meet Sylvia. And Elloise and Sam. And Ed. And Doreen.

BUTTHEAD

Are you guys sluts too? Huh huh huh.

EXT. TOUR BUS - DAY

It takes off.

We PAN back to the hotel as Muddy arrives in a cab.

INT. HALLWAY OUTSIDE DALLAS' ROOM - DAY

DRAMATIC REVEAL of AGENT RYAN FLEMMING entering the hallway. He's an ATF honcho, powerful, hard-ass. Looks like Oliver North. Sounds like Fred Thompson. He walks with his assistant, AGENT BORK and another agent.

They find Dallas' room and enter.

INT. DALLAS HOTEL ROOM - DAY

Dallas sits calmly, confident, as agents tear apart the room.

FLEMMING

So, are you going to tell us where it is or am I going to have to have Agent Hurly over there give you another cavity search?

ANGLE ON AGENT HURLY a tough, stocky woman.

DALLAS

Ooh is that a promise?

FLEMMING

Look Mrs. Scum, we know who you are. Tell her Bork.

BORK

Dallas Boyd. Married to Muddy Boyd. You run a mom and pop arms smuggling ring.

He tosses some photos of her and Muddy.

DALLAS

Oh, you got my bad side.

Bork hands Flemming another file. Flemming checks it.

FLEMMING

Three days ago you pulled a job at the
Army Research Facility in Hadley,
Nevada - where you stole... (Reads)
The X5 unit. Now we happen to know you
had the unit with you when you checked
in here, so why don't you be a good
girl and tell us where it is.

DALLAS

You gonna charge me with anything?
(Pause) I didn't think so. You wanna
let me go now or wait 'till my lawyer
files a wrongful arrest.

BORK (Aside to Fleming)

We got nothing, Chief. We tore the
place apart. We can only legally hold
her for another couple of hours.

FLEMMING (Aside to Bork)

Dammit! (Slams fist down) Where's that
damn unit??!!

EXT. HOOVER DAM - DAY

The bus parks.

INT. TOUR BUS - DAY

B&B are excited.

BEAVIS

Heh heh. We're in Washington!

BUTTHEAD

Huh huh. We're gonna score now.

MARTHA

Actually, we're at the Hoover Dam.

Martha walks on down the aisle.

BUTTHEAD

Damn huh huh.

BEAVIS

Yeah, heh heh. Damn right!

They follow the seniors out of the bus. Beavis rubs his butt.

EXT. THE ROAD - DAY

Dallas drives by in a slick car.

INT. DALLAS' CAR - DAY

She adjusts her rearview mirror to observe a Fed car following her. She smiles.

INT. HOOVER DAM - DAY

B&B and the seniors are on a tour through the giant basement. B&B talk and approach the HOOVER GUIDE, speaking nearby.

BEAVIS

So, like, where is she?

BUTTHEAD (Looks around)

Yeah, really.

HOOVER GUIDE

Over 40 thousand cubic tons of concrete were used in the construction of the Hoover Dam.

B&B

Huh huh huh huh huh.

HOOVER GUIDE

From top to bottom, the this dam is 51 stories.

BUTTHEAD

Uh, huh huh, excuse me. Is this a God Damn?

B&B

Huh huh huh huh huh.

They follow the tour into the next room.

INT. HOOVER DAM/OBSERVATION ROOM - DUSK

A glass wall separates this from the master control room. There, two technicians are on watch. Banks of monitors show the water and pipes from various angles.

B&B are the last in. Beavis rubs his aching butt. The guide is already speaking.

HOOVER GUIDE

... Generates over 6000 gigawatts of electricity, all passing through this control room. This way.

The tour moves on.

BUTTHEAD

This is dumb, let's find that chick.

BEAVIS

Yeah, heh heh, enough'a this crap.

They walk back from where they came.

Through the glass wall, we see the two control room technicians heading out.

BEAVIS

Check it out Butthead, TV!

BUTTHEAD

Cool! Huh huh huh.

INT. HOOVER DAM/HALL OUTSIDE CONTROL ROOM DOOR - DAY

SOUND of air compression as this secure door opens. The two technicians walk out.

They walk away, not seeing that behind them, B&B approach the control room door. They enter just before the door closes. SOUND of air compression locks.

INT. ATF HEADQUARTERS/FLEMMING'S OFFICE - DUSK

Agent Bork knocks and enters.

FLEMMING

Talk ta me, Bork.

BORK

Chief, we found a witness that says he saw two teenagers leaving Dallas' room shortly before we arrived.

FLEMMING

Did you give him a full cavity search?

BORK (Confused)

Ah, the witness?

FLEMMING

Yes. You can never be too careful
Bork.

BORK

Well sir, I didn't really think it was
necessary. You see we have a picture
of them from the elevator security
cam. Here have a look.

TIGHT ON PICTURE. A still of B&B laughing on the elevator.

BORK

They look like a couple of kids chief.

FLEMMING

Bork, don't you realize what kids
today are capable of? Don't you read
the papers?

Suddenly the lights blink on and off. All three men look up.

INT. HOOVER DAM/CONTROL ROOM - DUSK

We see a bank of TV monitors, video of water, turbines etc.
Beavis is rubbing his butt against a switch on the console,
causing the lights to blink on and off.

BUTTHEAD

Beavis, huh huh, what'er you doing?

BEAVIS

My butt's bothering me!

BUTTHEAD

You should kick your butt's ass. Huh
huh huh.

Butthead looks at the bank of monitors - all showing water.

BUTTHEAD

Dammit, all they have is shows about
water.

BEAVIS

That sucks. Heh heh. They need some shows about fire! Change the channel.

BUTTHEAD

Uh...

Butthead starts randomly hitting controls everywhere while Beavis rubs his butt against a computer keypad.

TIGHT ON CONTROL: "Main Water Release Valve". Butthead turns it. An alarm sounds.

BEAVIS

Yeah, turn it up! Louder! Heh heh.

INT. DAM DOORS - DUSK

An alarm sounds. Giant doors open, causing water to start to flood through the gates.

INT. HOOVER DAM/CONTROL ROOM - DUSK

Butthead presses more buttons. His hand is near the biggest switch for: "Master Station Control".

BUTTHEAD (Reads sign)

Uh... Mas... Ter... Huh huh.

Masturbation, huh huh.

Butthead throws the switch. Lights go out. SOUND of generators grinding to a halt.

INT. HOOVER DAM/MACHINE ROOM - DUSK

Machinery stops suddenly and large support beams break. A disaster.

INT. HOOVER DAM/CONTROL ROOM - DUSK

SOUND of twisted, grinding metal, loud alarms.

BUTTHEAD

Uh...

ON ONE OF THE MONITORS, we see a small electrical fire.

BEAVIS

Yeah, fire! Fire! FIRE!!!

EXT. HOOVER DAM - DUSK

The lights go out.

EXT. VEGAS STRIP - DUSK

In succession, one set of lights after another goes out. The famous strip goes dark.

INT. ATF HEADQUARTERS/FLEMMINGS OFFICE - DUSK

The lights go dead.

FLEMMING

The hell's going on?

INT. HOSPITAL OPERATING ROOM/VEGAS - DUSK

A surgeon just makes an incision as the lights go out.

SURGEON

Whooooooooops.

EXT. CAMPGROUND - DUSK

Marcy Anderson hammers the last peg in for their tent. Tom checks the stew on the fire and looks around.

TOM

I'll tell ya, it doesn't get any better than this. This here is God's country. Unspoiled and...

A rumbling interrupts him. He and Marcy turn to see:

A wall of water, heading for them.

TOM

Aaaaghhh!!!...

They're smashed by the flood.

EXT. HOOVER DAM - DUSK

Mass chaos. Traffic jams. Honking horns. People shouting.

ANGLE ON B&B AND THE SENIORS, about to get on the bus.

BUTTHEAD

That was boring. Huh huh.

BEAVIS

Yeah, it's just the same thing over
and over again.

BUTTHEAD

Uh... We can't leave Washington 'till
we find that chick.

MARTHA

Oh, we're a long ways from Washington
Bob. This is the Hoover Dam.

Martha gets on the bus. HOLD ON B&B.

BEAVIS

Damn! Heh heh hmm heh.

They get on the bus.

INT. CAESAR'S PALACE - DUSK

Mayhem. People scream in the dark. Some steal chips and run.

ANGLE TO SIDE, where Muddy has the Concierge by the neck.

CONCIERGE

I swear, that's all I know! They got
on that tour bus. It was probably
heading west. Please...

Muddy slams him against the wall and walks away.

MUDDY

I'm gonna kill 'em!

EXT. HOOVER DAM - DUSK

The doors close on the tour bus. It pulls out and drives away.

EXT. SIDE OF ROAD - DUSK

At her car, Dallas watches the bus from a distance, then lays
down her binoculars, satisfied.

DALLAS

You boys better show up.

With a look at the Fed car behind her, She gets in her car and drives down a different road.

EXT. ROAD - DUSK

The bus heads off into the desert.

DISSOLVE TO:

EXT. HOOVER DAM - MORNING

Police cars everywhere. Fire engines. Reporters. News helicopters. Disaster.

Several ATF cars pull up. Flemming and several of his agents get out and head immediately for the dam.

INT. HOOVER DAM/CONFERENCE ROOM - MORNING

TIGHT ON A TV MONITOR. It shows B&B at the Hoover Dam controls the eve before, shot on surveillance camera. Frame freezes. B&B looking particularly stupid.

REVEAL Flemming's there with his agents. Flemming leans forward.

FLEMMING

You see what I see, Bork?

BORK

I see it. I don't get it.

FLEMMING

You got half the state looking for ya
- how do you get away?

BORK (Realizes)

Cut the power!

FLEMMING

Damn right. Bork, we're dealing with
real pros here. My opinion,
terrorists... What's the scoop on that
stolen unit?

BORK

Well, sir it's not good. (To an assistant) Roll the tape... The X-5 unit is a new top-secret biological weapon, a manmade virus...

ON MONITOR. The device that was put in back of Beavis' pants.

BORK

The deadliest known to man. It could wipe out five states in five days. It can be activated by simply entering the right code. Here's what happened when it was tested on a group of Army recruits..

ON THE MONITOR. Army recruits coughing up black gunk, Rolling around in pain on stretchers, dying. Grotesque (but funny).

FLEMMING

Jesus Jumped-Up Christ! If this were to fall into the wrong hands...

BORK

It gets worse. The unit wasn't finished. It has a flaw - the casing. If hit hard enough, it could break open, releasing the virus.

A murmuring through the room. Flemming rises and holds up a picture of B&B.

FLEMMING

Okay People, as of right now these are the most dangerous men in America. I want these faces in front of every fed and two-bit sheriff within a thousand miles. The orders are dead or alive. Let's just pray that nothing hits that unit.

INT. TOUR BUS - DAY

TIGHT ON Beavis' butt, as Butthead KICKS IT REPEATEDLY.

BEAVIS

Ow! Cut it out Butthead.

BUTTHEAD

Huh huh. Get out of the way, Beavis, I wanna sit by the window. Huh huh.

BEAVIS

Ow! I'll kick your butt!

BUTTHEAD

Huh huh. You mean like this?

Butthead keeps kicking.

ANGLE ON THE DRIVER UP FRONT.

DRIVER

Okay, people, next stop, Grand Canyon.

He guns it.

EXT. TOUR BUS - DAY

It takes off down the road.

MONTAGE SONG BEGINS. (Maybe White Zombie doing "Born to be Wild")

INSERT: A RED LINE snakes across a map to Grand Canyon.

EXT. GRAND CANYON - DAY

Gorgeous. Our seniors and others take pictures and stare in awe. Some hold hands. One crosses herself.

ANGLE ON B&B, nearby, also staring in awe. REVEAL they're watching a jackass take a dump.

B&B

Huh huh huh huh huh.

BEAVIS

The poop's coming out of the ass of the ass. Heh heh heh.

BUTTHEAD

Huh huh. It's coming out of the ass, but it's also coming out of the ass of the ass.

INT. ATF HEADQUARTERS - DAY

TIGHT ON PHOTO OF B&B, going out on the wire.

INT. A POLICE STATION - DAY

TIGHT ON COP getting the photo off a machine.

INT. A POST OFFICE - DAY

TIGHT ON B&B's PHOTO as it's pinned to the wall.

INT. DRIVING TOUR BUS - DAY

PAN across seniors showing off pictures of their grandchildren.

Pan stops on B&B showing off a picture of Dallas to a senior. Butthead does the "finger-in-hole" fornication gesture as they LAUGH suggestively.

EXT. SIDE OF ROAD - DAY

Flemming reads a map strewn on his hood. He turns to Bork to give orders. Bork repeats them into his radio. Several cars pull out.

INSERT: A RED LINE snakes across a map to Utah.

EXT. SALT LAKE CITY - DAY

Martha and the seniors pose in front of a classic Salt Lake City view. A sign nearby reads "Welcome to Salt Lake City".

REVERSE ANGLE shows B&B, taking their picture.

POV OF CAMERA shows Butthead's hand covering half the lens. Framing is crooked and way off. Click and FREEZE.

EXT. SIDE OF HIGHWAY - DAY

Middle of nowhere. Confused, Martha is taking a picture.

REVERSE ANGLE shows B&B, posing by the road sign: Baggs, Wyoming.

B&B

Huh huh huh huh huh.

POV OF CAMERA, showing B&B laughing.

INSERT: A RED LINE snakes across the map to Wyoming.

X-DISSOLVE BETWEEN THE BUS AND THE SIGHTS IT PASSES:

EXT. FLAMING GORGE, WYOMING - DAY

A classic view of a powerful gorge.

REVERSE SHOWS THE TOUR BUS driving by. Martha and the seniors rush to the windows to stare in awe.

EXT. GRAND TETON, WYOMING - DAY

A classic view of the huge peaks.

REVERSE SHOWS THE TOUR BUS driving by. More seniors rush to the windows to see.

EXT. YELLOWSTONE PARK, WYOMING - DAY

A spectacular view of Yellowstone Lake and the Rockies.

REVERSE SHOWS THE TOUR BUS. Seniors staring in awe.

PAN over to another window. B&B press their BARE ASSES against the window.

EXT. YELLOWSTONE/OLD FAITHFUL - DAY

MONTAGE SONG ENDS.

A RANGER/GUIDE stands in front of the seniors talking about the geyser. B&B are towards the front, off to one side.

RANGER (a la Carl Seagan)
There are over two hundred active
geysers in Yellowstone park alone. Old
Faithful here is one of the largest.
During an eruption the water can reach
as high as two hundred feet!...

BUTTHEAD
So?

RANGER (Ignoring Butthead)
It shoots out over twelve thousand
gallons of water in a single
eruption...

BEAVIS
That's not that much.

BUTTHEAD

Yeah really. Let's get outta here
Beavis. Huh huh huh. This sucks.

B&B walk off as the flustered ranger leads the seniors to some benches where they wait for the geyser to erupt.

EXT. YELLOWSTONE/OLD FAITHFUL - LATER

The geyser erupts. The seniors watch in sheer awe.

MARTHA
It's...incredible...!

INT. OLD FAITHFUL/MEN'S BATHROOM - DAY

B&B stare ahead in similar awe.

BUTTHEAD
It's incredible!... Huh huh huh.

REVEAL they're standing before the urinals. Butthead moves to the side, tripping a motion detector which makes the urinal AUTOMATICALLY FLUSH.

BEAVIS
Whoa! That's amazing! Heh heh heh.

They start moving from urinal to urinal, causing all to flush.

EXT. OLD FAITHFUL/PARKING AREA - DAY

A BIT LATER.

The bus idles. The last senior climbs on board.

The driver looks around impatiently. He checks his watch.

DRIVER
I can't wait forever.

INT. OLD FAITHFUL/RANGER'S OFFICE - DAY

The ranger/guide enters and checks off a chart on a bulliten board near B&B's "wanted" photo.

Suddenly the guide sees B&B's photo, then, out the window, the bus closing its door and pulling away.

RANGER

Oh my God!

The guide picks up the phone.

INT. VISITOR CENTER/MEN'S ROOM - DAY

B&B go back and forth, "playing" the urinals, passing hands, heads, whole bodies in front of the motion detectors.

B&B

Huh huh huh huh.

Finally, Butthead pauses.

BUTTHEAD

This is the coolest thing I have ever seen.

EXT. SIDE OF A ROAD - DAY

Flemming is on the radio. Bork runs up.

BORK

Chief, we got 'em! They're on a senior citizens tour bus going east on I-40.

EXT. OLD FAITHFUL/PARKING LOT - DAY

B&B get on a bus that looks completely different than the tour bus.

INT. DIFFERENT BUS - DAY

TIGHT ON B&B. Butthead looks around.

BUTTHEAD

Uh... Is this the right bus?

BEAVIS

You mean there's more than one?

A WIDER SHOT REVEALS it's a bus full of nuns. B&B look around and see this.

BUTTHEAD

Huh huh huh. Hey Beavis. We're on a bus with chicks.

BEAVIS

Heh hmm heh heh.

Butthead turns to the nun next to him.

BUTTHEAD

Hey, baby.

The nun looks disturbed as the bus takes off.

EXT. I-40/SIDE OF THE ROAD - DAY

The tour bus is stopped. Like POW's, the seniors stand with hands on heads. Agents search the bus.

ANGLE ON LINE OF SENIORS. Flemming walks nearby and is told:

BORK

They're not on the bus.

Flemming looks the seniors over.

FLEMMING (Re: seniors)

These people know something. I want full cavity searches. Everyone. Go deep on 'em.

Hurly and two agents grab the nearest senior and drag him away.

FLEMMING

I tell you Bork, these guys are smart. Damn smart. They're probably a hundred miles away by now.

Behind Flemming, an agent waves on traffic including B&B's new bus. As it pulls past, B&B hang BA's. Flemming doesn't see.

MONTAGE SONG BEGINS:

INSERT: A RED LINE snakes through a map, pretty much retracing the route B&B took north. Down into Utah.

INT. BUS - DAY

A nun strums a guitar and sings. Butthead head-bangs. The nuns around look uneasy.

Nearby another nun reads the bible to Beavis.

BEAVIS

Hey, Butthead, this book kicks ass!
There's this talking snake and a naked
chick and then this dude puts a leaf
on his shlong! Heh heh heh.

The nun next to Beavis is disgusted.

INSERT: A RED LINE snakes down through Colorado.

One of the nuns is trying to teach B&B the sign of the cross.

Butthead moves his hand up, down, left and then swings his hand
to the far right SMACKING Beavis.

INT. ROADSIDE RESTAURANT - DAY

Sitting before a long table, the nuns close their eyes and pray,
hands clasped together.

PAN THE ROW to B&B who's hands are clasped together and
interlocked as they do the incredibly juvenile 'peek at the
vagina' trick.

B&B

Huh huh huh huh huh huh.

INSERT: A RED LINE snakes through a map to Rancho Toas, New
Mexico.

EXT. MISSION OF ST. FRANCIS OF ASSISI CHURCH - DAY

A beautiful old adobe-style church. Nuns exit the bus, excited,
followed by B&B who look around.

The nuns walk into a visitor center. B&B walk right into the
church.

INT. CHURCH - DAY

In a WIDE SHOT we see B&B walk in, look around and head for the
CONFESSION BOOTHS.

BEAVIS

Check it out Butthead, porta-potties.

BUTTHEAD

Cool, huh huh.

B&B each enter a confession both on the priest's side.

INT. ST. FRANCIS CHURCH - LATER

Wide est. shot shows that a confessional service has begun.

INT. ST. FRANCIS CHURCH/CONFESSION BOOTH - DAY

We see a man nervously confessing. This seems difficult for him.

MAN (About to cry)
Forgive me Father for I have sinned.
I,...I...I slept with a woman, and...

From the priest's side of the confessional we hear Butthead. The man can't see him.

BUTTHEAD (O.S.)
Huh huh huh, Really? Was she naked?

MAN
Well, yes Father. Please forgive me.
I...

BUTTHEAD (O.S.)
Cool, huh huh huh. Could you like, see
her boobs?

ANGLE INSIDE ANOTHER CONFESSIONAL

MAN #2 (Confused)
How many Hail Marys?

BEAVIS (O.S.)
A thousand! Yeah, heh heh hmm. And I
want you to hit yourself. Right now!

MAN #2
Now?!

BEAVIS (O.S.)
Yeah! Heh heh hmm heh. DO IT!

From outside the confession booth, we hear the sound of a SMACK.

BEAVIS (O.S.)
Harder! Heh heh. Again! Heh heh. You
need to straighten up!

EXT. ST. FRANCIS CHURCH - DAY

As B&B board the bus they are STRUCK BY LIGHTNING.

INSERT: A RED LINE snakes further down into Arizona.

EXT. PETRIFIED FOREST VISITOR'S CENTER - DAY

This establishes.

INT. PETRIFIED FOREST VISITOR'S CENTER - DAY

B&B stare at an exhibit riveted. The nuns watch them. A recording plays.

RECORDING (V.O.)

Welcome to the Petrified Forest. The world's largest sight of petrified wood.

B&B

Huh huh huh huh wood.

The Mother Superior makes a signal the other nuns were waiting for. They all rush back to the bus, leaving B&B behind.

RECORDING (V.O.)

You may wonder, how can wood get so hard?

B&B

Huh huh huh huh huh.

Through the window, we see the bus drive away.

ANGLE ON OLD RANGER behind a counter, looking at B&B. He sees their ATF photo nearby and reaches for a phone.

EXT. PETRIFIED FOREST VISITOR'S CENTER - DAY

MONTAGE SONG ENDS

B&B step outside. Nearby, a tourist car pulls up.

BEAVIS

Hey, where'd those chicks go?

BUTTHEAD

Uh... I think you scared them off.

BEAVIS

This sucks. What are we doing here?
Weren't we suppost'a go to Washington
and score or something?

From the car, a tourist couple heads into the building.

BUTTHEAD (To couple)

Uh, do you know where Washington is?

TOURIST MAN

Yeah, 'bout 2000 miles that way.

He points to the desert, then continues into the building.

BUTTHEAD

Cool. Huh huh huh.

B&B walk off into the desert.

EXT. PETRIFIED FOREST TOURIST CENTER - LATER

The place is crawling with ATF. Flemming walks out with Bork and the OLD RANGER.

FLEMMING

Didn't see which way they went. Didn't
see their vehicle. I don't suppose you
tried to stop them?

OLD RANGER

The most dangerous guys in America?
Not me, Sonny. I make nine dollars an
hour.

FLEMMING

National security is the
responsibility of every American.
Bork...

BORK

Cavity search...?

FLEMMING

Deep and hard.

Agents lead the old Ranger away.

FLEMMING (To Bork)

They're not gonna get away this time.
I want road blocks. Every road outta
here for two hundred miles.

EXT. ROAD - DAY

IN MONTAGE SHOTS:

ATF agents put up road blocks.

Agents load guns.

Agents pile up sandbags and prepare for battle.

EXT. DESERT - DAY

WIDE SHOT. A wasteland. Scorching desert heat. B&B, small in
frame, look lost. They're parched, weak.

BEAVIS

This sucks. It's all hot and stuff.

BUTTHEAD

This desert is stupid. They need to
put a drinking fountain out here.

BEAVIS

Yeah or like a Seven-Eleven or
something... Are we almost there?

BUTTHEAD

Uh, probably like, another five
minutes or something.

ANGLE FROM OVERHEAD. Lost, alone, B&B wobble like they haven't
long to live. Overhead, vultures circle.

ANGLE ON B&B, exhausted, spent. Staring ahead, Butthead suddenly
sees something.

BUTTHEAD

Whoa! Check it out!

Beavis clear his eyes and sees it too.

B&B

Yes! Yes! Huh huh huh.

Excited, saved, they rush weakly forward.

B&B'S POV REVEALS they rush to: A GIANT BIG SCREEN TV.

BEAVIS

Turn it on! Turn it on!

As they get closer it disappears -- just a mirage.

BUTTHEAD

Uh....

BEAVIS

Dammit!!!! Dammit!!!!

ANGLE ON SUN, brightening. The FRAME WHITES OUT.

EXT. ROAD BLOCK - DAY

Cars are backed up into the horizon.

The car up front is waved on. Up next: Tom and Marcy. An agent steps over and shows the picture of B&B.

TOM

Something wrong, Officer?

AGENT

Sir, we're looking for these two fugitives.

ANDERSON SQUINTS to see:

HIS POV REVEALS the photo out of focus.

ANDERSON

Why I'll be danged. It's those boys been whackin' off in my camper...

AGENT

You saw these two?

ANDERSON

I sure did. They were whackin' off in my tool shed. Then whackin' off in my camper. I never seen so much whackin' off.

The agent steps back and shouts into his walkie talkie:

AGENT

Blue Den this is post nine! I have positive ID!! (To Tom) Sir, I'm gonna have to ask you and your wife to step out of the vehicle.

ANDERSON

Well you see, me and the missus are on our on our way to Washington. We got this schedule...

The agent pulls his gun and orders:

AGENT

Now!!!!

EXT. SIDE OF HIGHWAY/JUST OFF ROADBLOCK - DAY

A BIT LATER. Agents swarm over Tom's camper, turning everything upside, pulling out dishes, trashing everything.

TOM (Furious)

Now wait right there. You're dealing with a veteran of two foreign wars. They're the ones been whacking off. If I find anything broken in there, you and I are gonna tangle!

An ATF agent smashes the micro on the ground and sifts through the pieces.

Nearby, Flemming and Hurly watch.

FLEMMING (Appalled)

Masturbating in a man's camper! We're dealing with two sick individuals. I want that camper torn apart, full cavity searches all around.

Snap! as Agent Hurly puts on her rubber gloves and leads Tom and Marcy away.

Agent Bork runs up to Flemming.

BORK

Chief - just came in! Two days ago, Express Airways had a disturbance by

someone calling himself -- Cornholio.
Guess who matches the description?

He holds up a police sketch of Cornholio. Flemming walks to a nearby chopper. SOUND of engine revving. Others follow.

FLEMMING
Finally, a real break. Get me that flight's point of origin. We're gonna kick some ass.

EXT. DESERT - DAY

B&B inch forward - spent, dehydrated, near death.

ANGLE ON GROUND as B&B collapse into frame. Butthead looks up at the sun, squinting.

BUTTHEAD (barely alive)
The sun sucks.

A vulture picks at Beavis' shirt. Beavis SMACKS the vulture.

BEAVIS (to the vulture)
Cut it out asshole!

The vulture moves revealing a PEYOTE CACTUS. Beavis looks at it.

BEAVIS
Hey Butthead, isn't there supposed to be like, water in catuses?

BUTTHEAD (semi-conscious)
Uh...

Beavis takes a bite of the cactus, chews and then coughs.

BUTTHEAD (Sees something)
Hey Beavis, check it out.

IN FRONT OF B&B: Two vultures start humping.

B&B (struggling to laugh)
Huh huh huh (cough) huh huh (cough).

INT. B&B'S HOME - DAY

Peaceful. Empty. Suddenly dozens of ATF agents break in, guns ready, searching every corner. They tear it apart.

EXT. B&B'S TOWN/STREETS - DAY

Agents rush down the business streets. People are in a panic.
It's like an invasion.

ANGLE ON KWIK-E MOTOR LODGE - ON B&B'S TV SET as agents rush by,
knocking it over with a crash.

INT. VAN DRIESSEN'S CLASS - DAY

Guitar in hand, Van Driessen sings:

VAN DRIESSEN
Fly high, Lesbian seagull. And hide
your wings no more. Kiss the sky...

Suddenly dozens of ATF agents crash into the room. The door
bashes in, knocking Van Driessen down hard and crushing his
guitar.

Flemming enters. Behind him, McVicker.

McVICKER
Uh...uh...uh that's him. He's their
teacher.

VAN DRIESSEN
What's going on here?

FLEMMING
I'll ask the questions. Are these your
students?

He shows a picture of B&B.

VAN DRIESSEN
I assume you're a government agent. I
would think you would know there's
something in this country called due
process.

FLEMMING
That's about the kind of talk I'd
expect from the guy who taught these
two. Take this scum away.

VAN DRIESSEN

I believe I'm supposed to be read my
Miranda Rights...

An agent interrupts, punching Van Driessen in the gut. He's taken
away. Flemming turns menacingly to McVicker.

McVICKER

I...I...I always knew they were no
good. I... I... I hate them!

FLEMMING (To McVicker)

You've been harboring two criminal
masterminds!

Bork rushes up to Flemming with a paper.

BORK

Chief, You know that guy whose camper
they were whacking off in?

FLEMMING (appalled)

Bork! You are a federal agent. You
represent the United States
Government... Never end a sentence
with a preposition. Try again.

BORK

Oh, ah... You know that guy in whose
camper they... I mean that guy off in
whose camper they were whacking?

FLEMMING

That's better. Yes?

BORK

We've run a sample through the
National Criminal Sperm Bank and come
up with a possible genetic match for a
father. And he lives in town here.

Flemming takes the paper and marches off. Others follow.

EXT. ROAD BLOCK - DAY

START ON SUN - over B&B?

REVEAL it's over Muddy who looks at a picture of B&B held by an
ATF agent.

MUDDY

No, I can't say I've seen 'em. I sure hope it's safe to drive around here.

COP

Don't worry, sir. Just stick to the main roads. If they're around, they're probably hiding out in the desert.

MUDDY

That's good to know, Officer.

Muddy takes off with a smile and turns off onto a side road.

INT. A HOUSE IN B&B'S TOWN - DAY

A DUMB GUY, mid-forties, watching TV and drinking beer.

DUMB GUY

Huh huh... Huh huh huh.

The ATF agents bust in. Flemming stands over him.

FLEMMING (flashes badge)

Flemming, ATF. We're here to talk to you about your son. You do have a son, don't you?

DUMB GUY

Uh... Huh huh. Does that mean I scored?

Flemming holds up a picture of Butthead.

FLEMMING

Is this your son?

DUMB GUY

Uh...you're blocking the TV, dumbass.

FLEMMING

Look, he's in big trouble - and so are you unless you help us find him.

DUMB GUY (Points to picture)

Uh... He's right there...?

FLEMMING (To agents)
All right. Tear this place apart.

They agents look around and at each other uneasily:

THEIR POV. This place is torn apart. 30 years of filth.

Disturbed, the agents turn to the dumb guy. He watches TV oblivious to them. On TV, a commercial:

ANNCR ON TV
Ambisol relieves tooth pain.

DUMB GUY
Huh huh. He said Ambisol. Huh huh huh
huh.

EXT. DESERT - LATER

B&B barely crawling forward. Butthead stops, then Beavis. They're barely able to talk.

BEAVIS
Hey Butthead, are we gonna die?

BUTTHEAD
Uh, probably, huh huh...Whoa, I think
my life is like, flashing in front of
my eyes!

BUTTHEAD'S VISION. Through time lapse dissolves we see him sitting on his couch with Beavis, laughing like an idiot in the exact same positions at age 2, 5, 7, 10, 13.

BUTTHEAD
Whoa, my life is cool!

TIGHT ON BEAVIS:

BEAVIS
Uh... I think I'm seeing something
too. It's like a really long time
ago...

BEAVIS' VISION: Beavis as a sperm cell swimming through a uterus. It's a sperm cell with the face of Beavis on it.

BEAVIS/SPERM
Yeah, heh heh. This is gonna be cool.

Beavis/sperm swims over to the egg.

With it's own tail the Beavis/Sperm starts picking it's nose.

BEAVIS/SPERM

Hey, how's it goin'? Heh heh heh.

Several other sperm charge in knocking Beavis into the egg. His conception looks like a dumb accident.

BACK ON BEAVIS:

BEAVIS

Yeah, heh heh I scored.

Animated bubbles appear around Beavis' head.

BEAVIS

Hey Butthead, I'm starting to feel weird. I think I'm freaking out.

BUTTHEAD

Huh? huh huh.

BEAVIS

Whoa, this is cool! Heh heh. It's like, everything looks all weird and...

BEAVIS' POV OF BUTTHEAD: His face starts to warp and colors start shifting.

BEAVIS

...and... Whoa!...and it's like there's all these weird shapes and it's sort of like,...it's like...like a MUSIC VIDEO!!!

Tight on Beavis' face staring in wonder.

THIS IS WHERE THE MUSIC VIDEO/HALLUCINATION SEQUENCE BEGINS. It could even be so shameless as to actually have a chyron in the lower left hand corner.

I would like to have a band (White Zombie?) do a version of "Fire" by The Crazy World of Arthur Brown. This is the song that begins, "I am God of Hellfire and I bring you... fire!"

The concept of this will depend somewhat on which band we get, but I would like to see it get pretty wild and surreal -- much like the hallucination sequence in Disney's Dumbo. (If it's White Zombie, we could incorporate some of Rob Zombies artwork.)

BEAVIS' POV:

We see the sun above the horizon turn into a giant ball of fire. The ball of fire develops a face and speaks.

FIRE

I am God of Hellfire and I bring
you... (music begins) Fire...

BEAVIS

Whoa!!! This kicks ass!!!

THIS IS THE GREATEST VIDEO BEAVIS HAS EVER SEEN. Out of the ball of fire steps a beautiful woman in a bikini.

At first the video is mostly the God of Hellfire, chicks in bikini's and various images of B&B's TV in all it's glory.

As the video/hallucination continues it becomes a psychotic mass of naked people, fire, TVs, vultures, B&B head-banging, weird stuff from my high school notebooks, etc.

At one point we see the God of Hellfire in a Burgerworld uniform.

As the song winds down, we incorporate Muddy's car into the surreal imagery. (We should also incorporate their TV, as well as maybe some of the characters from the show that aren't in the movie.)

Then, we REVEAL Muddy's car actually pulling up to B&B's near-dead bodies.

The SONG ENDS as Muddy tosses water on B&B. REVEAL they were not far from the side of a road all along.

B&B

Ahhhhghhhgh!

B&B snap out of it. They rise and find Muddy hovering over them with a shotgun.

BEAVIS

Aagh! I'm all wet!... (realizing) Oh,
cool. Heh heh heh. Water.

Muddy aims his shotgun at B&B.

MUDDY

Ah'm gonna enjoy this. Any last words
b'fore ah kill ya?

B&B think.

BUTTHEAD

Uh.... Huh huh. I have a couple.
Buttcheeks, huh huh huh.

BEAVIS

Yeah! Boobs. Heh heh. I just wanna say
that again. Boobs. Heh heh.

MUDDY

Ah'm gonna blow you both to hell!

BUTTHEAD

Cool, huh huh. (realizing) Hey Beavis
that's that dude that's paying us to
do his wife.

BEAVIS

Oh yeah. Can you just take us to
Washington. We're gonna meet her there
and, you know, heh heh hmmm...

MUDDY

Washington! That's where she was gonna
meet up with ya? (Realizes) Damn,
she's goin' all the way!

B&B

Huh huh huh huh huh huh.

Muddy lowers the gun a bit.

MUDDY

You know, I just might need you after
all. Aw right, in the trunk. You're
gonna help me get mah unit back.

Muddy pops it open. B&B climb in. Muddy closes the trunk on them
and walks to the front of the car. HOLD ON THE TRUNK.

BUTTHEAD (Off screen)

Boy, it sure is hard to score. Huh huh
huh.

Muddy peels out.

EXT. HIGHWAY - DAY

A MONTAGE SONG BEGINS.

Muddy drives by.

INSERT: A RED LINE snakes through a map to Santa Fe.

DISSOLVE TO:

EXT. HIGHWAY - DAY

Muddy's car drives by. Muddy hears B&B laugh from inside the trunk and turns up the radio to drown it out.

INSERT: A RED LINE snakes through a map to Oklahoma City.

DISSOLVE TO:

EXT. GAS STATION - DAY

Muddy pumps gas. From inside the trunk:

BEAVIS (O.C.)
Hey Butthead, look. A jack. Heh heh.

BUTTHEAD (O.C.)
Huh huh. Jack. Huh huh.

INSERT: A RED LINE snakes through a map to Little Rock, Nashville and into Virginia up Rt. 81.

EXT. MUDDY'S CAR DRIVING ON HIGHWAY- DAY

ANGLE OUTSIDE MUDDY'S TRUNK. From within we hear:

BUTTHEAD (O. C.)
Hey, Beavis, check it out. I'm jacking
off!

B&B
Huh huh huh huh huh.

Pumping up the jack, they cause the lid of the trunk to start to bend.

Suddenly, it pops open. B&B are a sweaty mess. They gasp.

BUTTHEAD

This sucks. Let's get outta here.

They look out. The road behind them races past at 80mph. Beavis stares dumbly.

BEAVIS

Uh, you first.

BUTTHEAD

C'mon, Beavis, just start running really fast when you hit the ground. It'll work.

BEAVIS

Okay. I'll go right after you.

Butthead shoves Beavis out of the car.

BEAVIS

Ahhhhghghghghgh!

Beavis tries to run, but hits the road and flips over and over - and smashes his butt.

BEAVIS

Owwwww, my butt!!!!!!

His body stops in the middle of the road. A huge truck, about to hit him, swerves and jackknifes over the side.

Behind the truck, several cars screech to a halt, one smashing into the other.

ANGLE ON MUDDY'S TRUNK.

Butthead looks at the road.

BUTTHEAD

Huh huh huh huh huh. That was cool.

ANGLE ON MUDDY'S TIRE. It hits a pothole.

ANGLE ON BUTTHEAD, shooting out of the trunk, he grabs onto the lid. He bounces against the road again and again.

Finally, he loses his grip as the lid to the trunk closes.

ANGLE ON BUTTHEAD, rolling along the highway.

A car, about to hit Butthead, screeches to a halt. Other cars behind it smash and pile up.

ANGLE ON ROAD SOME WAYS BACK. On Tom and Marcy in their car.

TOM

Boy, what I wouldn't give for five minutes alone with them two little bastards...

The car ahead of Tom crashes into the car ahead of that. Tom crashes into it. And the car behind crashes into Tom.

OVERHEAD ANGLE shows cars and trucks behind, crashing, piling up. A massive pile-up.

INT. MUDDY'S CAR - DAY

Muddy doesn't notice the mess behind him. He drives on.

MONTAGE SONG ENDS

EXT. HIGHWAY - DAY

LATER.

ON MEDVAC helicopters; one landing, another taking off.

MOVE TO WOMAN TV REPORTER, talking to camera:

REPORTER

Authorities are calling this the worst highway disaster in the nation's history...

INT. ATF HEADQUARTERS/FLEMMING'S OFFICE - DAY

Flemming, Bork, and about six other agents look at a map. Behind them, a TV is on with the reporter continuing. Behind the reporter, B&B poke their heads into frame at 45 degree angles, looking like deer in the headlights.

REPORTER (Continues)

... Behind me, over 400 vehicles lay wrecked or stuck. No one knows what caused it, but police have not ruled out the possibility of terrorists.

Bork notices B&B on TV and taps Flemming on the shoulder. Flemming looks.

FLEMMING

Well I'll be hornswaggled and dipped in shit.

BORK (Despairing)

Where did these guys come from?

Flemming looks at the big map which traces sightings of B&B across America.

FLEMMING

The question is, where are they going.

He looks again at the TV. On the news, a story about...

REPORTER 2

...set for 5:00 tomorrow when representatives from around the world will meet in Washington for the first such peace conference...

Flemming back at the map, and then back at the TV.

FLEMMING

What they hell...? Bork! That bus we picked up. Where was it headin'?

BORK (Checks papers)

DC, Chief.

FLEMMING (Realizing)

Jesus jumped-up... Bork, can you imagine what would happen if they set that thing off in our nation's capitol, or even worse, if they sold it to some damned foreigner at that conference. (Rises and puts his fist down) Well, it's not gonna happen!

EXT. HIGHWAY/CRASH SIGHT - DAY

B&B walk along looking at the wreckage.

BUTTHEAD

Whoa, this kicks ass! Huh huh huh.

MARTHA (Off screen)

Yoohoo! Travis and Bob Head. Whoohoo!

The tour bus stands nearby. Martha calls from the window.

BEAVIS

Hey Butthead it's that chick!

BUTTHEAD

Uh, oh yeah. Cool. They can take us to Washington and we can finally score.

B&B head into the bus.

BEAVIS

Yeah, heh heh. Umm, isn't Seattle in Washington? Heh heh.... 'cuz I was thinking maybe we could go see Hole.

BUTTHEAD

Yeah. We can go see Hole and then we can get some hole. Huh huh huh huh.

INSERT: MAP. The RED LINE snakes right up to DC.

INT/EXT. TOUR BUS - DAY

INTERCUT BETWEEN THE BUS AND THE SIGHTS IT PASSES:

ANGLE ON THE LINCOLN MONUMENT.

ANGLE ON BUS WINDOW. Several seniors press their faces to see.

ANGLE ON THE WASHINGTON MONUMENT.

ANGLE ON BUS WINDOW. More seniors rush to the window to see.

ANGLE ON THE CAPITOL BUILDING.

ANGLE ON BUS WINDOW. B&B press their bare asses.

EXT. CAPITOL - DAY

The seniors and B&B get off the bus.

As soon as they're out of sight, Dallas drives up and sees the Tour Bus. She smiles to herself.

INT. CAPITOL UNDERGROUND GARAGE - DAY

Dark. Isolated.

Dallas pulls up and gets out of her car. Suddenly, a voice:

VOICE/MUDDY

'Spectin' someone?

Dallas wheels around. Muddy's got a gun on her.

MUDDY

Well, well. Look at this. The love of my life. Where have you been?

Muddy moves towards Dallas. She steps back.

DALLAS

Honey, I was gonna split it with you after I sold it, right down the middle. I swear. I just...

MUDDY

Sure you were. But now you don't have to go through all that bother.

Dallas moves seductively towards Muddy.

DALLAS

Come on Muddy. Whatd' ya say we just forget about it and go get a room like old times...

Muddy cocks his gun.

MUDDY

I don't think so. Where is it?

INT. CAPITOL - DAY

B&B walk up to the information booth where a HOST makes an announcement.

HOST (Announces)

All Senators are requested for a vote.
All Senators are requested for a vote.

A bell accompanies the announcement.

HOST (To B&B)
Can I help you?

BEAVIS
Yeah, we're looking for Washington.

BUTTHEAD
Huh huh. We're gonna meet this chick
with really big hooters.

HOST
Sirs, you are in Washington.

BEAVIS
Well where is she!?

BUTTHEAD
Could you, like, tell her we're ready
to score?

HOST
.. No! Just a moment...

She turns to the side to answer the phone.

INT. CAPITOL/PRIVATE PANEL ROOM - DAY

Six Senators sit behind a panel. BOB PACKWOOD testifies across
from them.

SENATOR
Thank you for returning, Senator
Packwood, to help us understand how
sexual harassment happens in this
sacred institution.

Suddenly, SOUND OF BEAVIS over the PA.

BUTTHEAD (V/O)
Uh... Attention, attention! We're
looking for that chick with the big
boobs.

BEAVIS (V/O)
Heh heh. We wanna do her now!

HOST (V/O)
Hey! Gimme tha...

B&B (V/O)
Huh huh huh huh huh.

ANGLE ON PACKWOOD - smiles.

PACKWOOD
Huh huh huh huh huh.

INT. CAPITOL/SENATE - DAY

Classic wide, overhead shot. SOUND of all Senators.

SENATORS
Huh huh huh huh huh.

INT. CAPITOL UNDERGROUND GARAGE - DAY

Muddy finishes tying Dallas' hands behind her back. He crosses to his trunk.

MUDDY
You forgot who yer dealin' with,
Honey. Ya see, I got your mules right
here in my trunk and...

Muddy pops the trunk. It's empty.

MUDDY
Say what?... I'm gonna kill 'em!!!

DALLAS
No honey we're gonna kill 'em.

Dallas, still tied up, starts kissing Muddy. He gives in.

INT. NATIONAL ARCHIVES - DAY

The seniors look at the Declaration of Independence in a glass case, roped off.

JIM
Think of it Bill. The Declaration of
Independence. That piece of paper

right there is the very cornerstone of
our nation...

INT. NATIONAL ARCHIVES/MEN'S ROOM - DAY

ANGLE ON THE STALLS. We see Beavis' feet.

BEAVIS

Dammit! There's no toilet paper!

Beavis walks out of the stall past Butthead who's moving back and forth in front of the urinals which have obvious mechanical handles. (He thinks they're automatic flush.)

BUTTHEAD

Washington sucks.

ANGLE ON THE MAIN ROOM. The seniors are now over by the constitution. (These documents are all in a row in glass cases.)

JIM

Boy, I tell ya Bill, it really puts it
all in perspective...

Behind the seniors we see Beavis looking around for paper.

ANGLE ON A SECURITY GUARD picking his nose, not paying attention.

ON BEAVIS' POV of the Declaration of independence. He walks over to it.

BEAVIS (To himself)

This'll work. This is an emergency.

Beavis starts prying and banging at the glass. The glass breaks.

An ALARM goes off. Beavis is oblivious as he walks off with the Declaration of Independence crumpled up in his hand.

ANGLE ON the hallway to the bathroom. Guards and police rush past Beavis as he goes into the men's room.

ANGLE ON MAIN ROOM. Mayhem. Police yelling at guards, questioning seniors.

ANGLE ON STALL IN MEN'S ROOM. We see Beavis' feet. We hear the sound of PAPER RIPPING followed by a FLUSH.

Beavis comes out of the stall. Butthead is still trying to get the toilets to work.

BUTTHEAD

Let's get outta here Beavis.

As they walk out, we see a small piece of paper stuck to the bottom of Beavis' shoe.

TIGHT ON BEAVIS' SHOE. On the piece of paper stuck to it we see a signature: John Hancock.

EXT. CAPITOL - DAY

ANGLE ON B&B getting on the bus last.

INT. TOUR BUS - DAY

Butthead sits. Beavis pauses, still standing.

BEAVIS

Hey wait a minute. What's going on?
Why are we getting back on the bus?

OLD GUY

It's time to go son.

BEAVIS

We can't leave! We never met that chick! Dammit!!! We were supposed to get some!

BUTTHEAD

Huh huh huh. Settle down Beavis.

BEAVIS

Oh yeah,...I mean no. NO! I won't settle down! Not this time!...

Beavis is shaking, fed up. He delivers the speech of his life.

BEAVIS

Dammit, this always happens! I think I'm gonna score and then I never score! It's not fair! We've traveled a hundred miles 'cause we thought we were gonna score, but now it's not gonna happen!

BUS DRIVER
(Yelling from his seat)
Hey buddy, sit down! Now!

BEAVIS
SHUT UP! (continuing) I'm sick and
tired of this! We're never gonna
score! It's just not gonna happen!
We're just gonna get old like these
people, but they've probalby scored!

BUS DRIVER (Standing)
Hey! I'm warning you! Sit down!

BEAVIS
It's like this chick's a slut
(motioning to Martha)... and look at
this guy!... He's old but he's
probably scored a million times!

OLD GUY
(Nods in agreement) Ohh yeah.

BEAVIS
But not us! We're never gonna score!
WE'RE NEVER GONNA SCORE!!! AAGGHHHH!!!

The bus driver tackles Beavis.

INT. CAPITOL/PARKING GARAGE/MUDDY'S CAR - DAY

In a tight shot, we see Muddy and Dallas humping away in the back
seat (in a PG-13 kind of way).

We hear the sound of a door opening.

ANGLE ON FLEMMING, BORK AND SEVERAL AGENTS LOOKING DOWN.

FLEMMING
Well look what we have here. You two
make me sick... Book 'em Bork.

DALLAS
You don't have anything on us and you
know it.

FLEMMING
Oh I don't huh? How about lewd
conduct? Maybe indecent exposure?...

Here's what's gonna happen. One of you's gonna make a deal and get me the unit. The other can spend the next sixty years in jail.

MUDDY

There you're wrong, boy. Me and mah wife are back together and you'll never...

DALLAS

He stole the unit. Said he put it in some kid's pants.

MUDDY

Why you damn little...

He's cuffed and dragged away.

INT. TOUR BUS - DAY

The driver sits down and drives on.

Beavis is slightly beat up. Martha reaches into her purse, filled with prescription medications.

MARTHA

Now Travis, it doesn't do a body good to get all worked up. Here. This should help you relax.

She holds up a box of NoDoze and squints at the label.

MARTHA

Does that say Xanax?

BEAVIS

Um, um, yeah, probably. Heh heh.

Beavis takes a couple, then starts wolfing down the whole box.

INT. FLEMMING'S CAR - DAY

Flemming's on the radio. Bork checks a tour guide.

FLEMMING (To radio)

Okay, boys and girls, our suspects are on a tour bus we believe to be heading for... (checks papers) the White

House! Jumpin' Jesus! I want everyone there. Our people. Locals. Orders are shoot to kill. Repeat! Shoot to kill!

BORK

Chief, I swear, we tore that bus apart. They couldn't have...

FLEMMING

Bork, when this is all over, remind me to make you an appointment with Agent Hurley.

EXT. STREETS OF WASHINGTON - DAY

All manner of police, ATF, FBI cars speed along.

EXT. WHITE HOUSE/TOURIST PARKING LOT - DAY

B&B and the seniors walk from the bus to the White House. Beavis is starting to shake as he finishes off the Nodoz.

NEARBY, Anderson's Camper pulls up.

INT. WHITE HOUSE - DAY

The seniors and B&B are being led on a tour. B&B in back. Beavis is starting to SHAKE AND MAKE STRANGE NOISES.

As the tour moves on, Beavis stays behind. He goes over to a coffee-serving cart sitting outside a meeting room. He starts WOLFING DOWN SUGAR CUBES.

BACK ON THE TOUR:

The tour is led by a smiling guide, SANDY.

SANDY

Welcome to the White House. My name is Sandy, and I'll be your tour guide. In case you don't know it, you've come on a very special day. Today...

She points to the camera crews outside the window.

EXT. WHITE HOUSE LAWN - DAY

ON A NEWS REPORTER, facing camera. Behind her, a large gathering before a stage.

REPORTER

Today, representatives from around the world are gathered at the White House for an historic global conference called: Give Peace A Chance - or G-PAC.

EXT. WHITE HOUSE ENTRANCE - DAY

ATF, Police and FBI cars arrive.

INT. WHITE HOUSE TOUR - DAY

The tour stands in the East Room.

SANDY

This is the East Room. Many of the portraits you see were saved from the fire set by the British in 1814...

Beavis is shaking, babbling, staring at his fist, etc.

BEAVIS

Heh heh. Fire. Heh heh Aaaaeeehhhg!!!

BUTTHEAD

What's your problem Beavis?

SANDY

...The site for the White House was chosen by President Washington and Pierre L'Enfant...

Beavis now has his T-shirt pulled over his head and is pacing around and babbling. He's too loud now for Sandy to ignore.

BEAVIS

L'enfentatta tiitatta for my Bunghole!

SANDY

Sir, are you okay?

BEAVIS

Are you threatening me?! I am Cornholio!

SANDY

Sir, maybe you should wait out in the lobby.

Beavis/Cornholio wanders off muttering.

BEAVIS/CORNHOLIO

In thees lobby, wheel there be T.P?

EXT. WHITE HOUSE - DAY

ON FLEMMING AND THE HEAD SECRET SERVICE GUY - arguing.

FLEMMING

You don't understand. National security is at stake here. We must evacuate.

SECRET SERVICE GUY

Not without proper authorization.

INT. WHITE HOUSE - DAY

A group of foreign dignitaries is being led through the hallway on a tour. Two of them chat in Spanish.

We see Beavis coming down the hall in the opposite direction.

DIGNITARY #1

El Presidente es un gringo muy Gordo, no?

DIGNITARY #2

Si.

They pass Beavis Babbling -- riffing off their spanish.

BEAVIS/CORNHOLIO

Gr-r-ringo! Burrito! R-r-anddatattta!!

Beavis turns around and stops.

BEAVIS/CORNHOLIO

I am Cornholio! I need T.P. for my bunghole! Heh heh heh.

The group continues down the hall, ignoring Beavis.

BEAVIS/CORNHOLIO (Humble)

Would you like to see my bunghole?

Beavis leaves.

INT. WHITE HOUSE/CORRIDOR OF PRESIDENTS - DAY

Tom and Marcy Anderson gaze at a portrait of Eisenhower.

TOM (sotto)

Where are ya when we need ya Ike...

(To Marcy) I tell ya what, Honey, with all we been through, it don't change a thing. I said it before and I'll say it again. This is the greatest country on earth...

Beavis/Cornholio wanders by behind them. Tom turns to look.

TOM'S BLURRY POV: We see Beavis/Cornholio wander down the hall BABBLING.

TOM (Adjusting his glasses)

Say, that looks like... Nah, it couldn't be.

INT. WHITE HOUSE/ANOTHER PART OF THE HALLWAY - DAY

Beavis comes around a corner and stops at a portrait of Nixon.

ANGLE ON PORTRAIT. Nixon doing classic victory pose - peace signs with both hands up.

ANGLE ON BEAVIS. His hands also up in the Cornholio pose. He stares for a beat, then,

BEAVIS/CORNHOLIO

Are you threatening me?!... I am Cornholio!

Beavis wanders off.

INT. PRESS ROOM - DAY

The press secretary is giving a confrence. The room is packed with reporters.

PRESS SECRETARY

Yes, the president does plan to speak today at the GPAC confrence...

REPORTERS (Raising hands)
Mr. Secretary! Mr. Seretary! What
about the rumors that a Biological
weapon has been stolen and smuggled
out of the country at this
confrence?... Mr. Secretary!

SECRETARY
Those rumors are entirely
unfounded....

While this goes on: Through a doorway in the back of the room, we
see Beavis wander out of frame and then come back in.

He starts WOLFING DOWN MORE SUGAR CUBES from a coffee serving
cart.

BEAVIS
I am the great Cornholio. I am a
gringo...

EXT. WHITE HOUSE - DAY

IN MONTAGE SHOTS:

ATF and Secret Service agents argue.

Several S.W.A.T. trucks pull up.

S.W.A.T. team guys jump out of trucks and load guns.

INT. WHITE HOUSE TOUR - DAY

The tour stands in a giant, elegant dining room.

SANDY
This is the State Dining Room where
the most powerful world leaders are
entertained.

BUTTHEAD
Uh, where's the TV? Huh huh huh. Hey
Beavis,... Beavis?

Butthead wanders off.

BUTTHEAD
This house sucks.

INT. HALLWAY OUTSIDE OF OVAL OFFICE - DAY

A Secret Service guard is talking on radio/phone.

GUARD

Evacuation?... Probably just another bomb threat or something... OK.

The guard walks off down the hallway, leaving his post.

From the other end of the hallway we see Beavis/Cornholio enter, still babbling.

INT. WHITE HOUSE/OVAL OFFICE - DAY

Beavis wanders in and finds no one around. He shouts in frustration.

BEAVIS/CORNHOLIO

I am the great Cornholio! Heh heh. You will cooperate with my bunghole!

He picks up the red phone and presses the button again and again.

INT. STRATEGIC AIR COMMAND - DAY

The war room. A LIEUTENANT picks up the red phone.

A TITLE COME UP: STRATEGIC AIR COMMAND.

LIEUTENANT

Yes, Mr. President.

BEAVIS/CORNHOLIO (On phone)

I am Meester president! I have no bunghole! I am Cornhlio!

LIEUTENANT

Mr. President, I can't make out what you're saying.

BEAVIS/CORNHOLIO (On phone)

Bungholio! Presidente! I need teepee!

A GENERAL comes by.

LIEUTENANT (To general)

Sir, the President sounds strange.
Something's going on. I don't think
it's a drill.

GENERAL

Washington may be under attack. Go to
Defcon 4.

ANGLE ON THE LIEUTANT'S HAND, moving to push a button. Alarms
sound.

ANGLE ON BIG MAP. A sign flashes: DEFCON 4. Soldiers run through
frame.

EXT. WHITE HOUSE - DAY

The seniors, along with other tourists and dignitaries are
escorted out of the building.

INT. WHITE HOUSE CORRIDOR - DAY

ATF agents rush by. We HOLD here after they go. Butthead walks
by, unaware.

Butthead walks around and opens a door. The door to CHELSEA
CLINTON'S room.

Inside, she's folding clothes. (NOTE: If Clinton is not
reelected, the shot will be wider, revealing she's packing a
suitcase)

BUTTHEAD (excited)

Whoa! Huh huh uh,... (Suave) Hey,
baby. Huh huh, I noticed you have
braces. So do I, huh huh.

EXT. WHITE HOUSE - DAY

We HOLD ON A WIDE SHOT of the back of the White House for a beat.
Then:

We see Butthead come CRASHING out of a second-story window -
thrown by Chelsea. He lands deep in the bushes below.

ANGLE ON the bushes.

BUTTHEAD

Huh huh huh. That was cool.

We see Butthead slowly emerge from the bushes. He looks up, suddenly seeing:

DOZENS OF ATF AGENTS surround him, rifles trained.

BUTTHEAD (Awestruck)
This is the coolest thing I have ever seen.

Flemming steps up.

FLEMMING
Alright, where's the unit?

BUTTHEAD
Uh, in my pants?

Bork and others quickly frisk Butthead.

BORK
Not on him, Chief.

FLEMMING
Agent Hurly...

Hurly steps forward.

FLEMMING
... I want you to give this scum bag a cavity search. I'm talkin' roto-rooter. Don't stop 'till you reach the back of his teeth.

Butthead is led away.

INT. OVAL OFFICE - DAY

Beavis is on the red phone. He goes through the President's drawers.

LIEUTENANT (On phone)
Mr. President, the bombers are scrambled. Sir we're awaiting your final orders.

BEAVIS/CORNHOLIO
I order you to surrender your T.P.!

INT. STRATEGIC AIR COMMAND - DAY

The General grabs the phone from the Lieutenant.

GENERAL

Gimme that! (To phone) Mr. President,
in the name of all that is holy, I
must have those launch codes!

BEAVIS (On phone)

Are you threatening me? Bungholio!

Click. Beavis hangs up.

INT. WHITE HOUSE/OVAL OFFICE - DAY

Beavis walks out of the Oval Office.

BEAVIS/CORNHOLIO

Presidente bungholio! You will
cooperate with my bunghole!

INT. ATF VAN - DAY

Hurly steps out of a van to speak with Flemming and Bork. She
pulls off a LONG GLOVE that goes almost to her shoulder.

Butthead sits, disheveled.

BUTTHEAD

Uh, huh huh, did I just score?

HURLY

He's clean, chief.

FLEMMING

The other guy must have it. He's gotta
be in here somewhere. (Re: Butthead)
Bring him.

Flemming, Bork and the other agents take off.

INT. WHITE HOUSE - DAY

In the main reception area, Beavis is surrounded by a few FOREIGN
DIGNITARIES who try to make sense of what he is saying.

DIGNITARY #1

Que es un "bunghole"? Que lengua es?
Arabigo?

DIGNITARY #2

De donde eres tu?

BEAVIS/CORNHOLIO

Arabigo? I am the great Cornholio. I
have no bunghole. Where I come from
there is no T.P.

A White House representative comes up. He assumes Beavis is with
the dignitaries.

REPRESENTATIVE

I'm terribly sorry for the
inconvenience gentlemen, but we're
going to have to wait outside for a
moment. Follow me please.

He leads them out, including Beavis who continues to babble.

BEAVIS/CORNHOLIO

You can run but you cannot hide from
the Almighty Bunghole! Heh heh hmm.

EXT. WHITE HOUSE - DAY

Beavis/Cornholio and the dignitaries are escorted out. Beavis,
unnoticed, keeps walking.

Beavis, walking along stops. He sees something.

BEAVIS/CORNHOLIO

Aaaaahh...

ON BEAVIS' POV across the street, we see what Beavis is looking
at:

ANDERSON'S CAMPER.

ANGLE ON BEAVIS. He takes the picture of Dallas out of his
pocket.

TIGHT ON the picture of Dallas.

TIGHT ON Anderson's camper

TIGHT ON Beavis.

BEAVIS/CORNHOLIO

Aaaahh, heh heh...

Beavis looks alternately at the camper and the picture a couple of times, and then walks across the street.

BEAVIS/CORNHOLIO

Booiing! Ptang ptang! Wagh-hah!!!

Beavis goes into Anderson's camper and shuts the door.

A Secret Service agent walks by, just missing Beavis.

INT. WHITE HOUSE/CORRIDOR OF PRESIDENTS - DAY

Tom and Marcy enjoying a moment.

TOM

Boy I tell ya what, it really makes ya proud. I could stay here all day.

An ATF agent comes up and interrupts Tom.

AGENT

Sir, I'm gonna have to ask you to leave...

TOM

Now wait just a minute...

AGENT

Now!

NEARBY, Flemming and Bork are showing the police sketch of Cornholio to Sandy and questioning her.

Bork sees Anderson walk by from a distance.

BORK

Say chief, isn't that the guy whose camper,...I mean, off in whose...

FLEMMING (Irritated)

Not now Bork.

EXT. ANDERSON'S CAMPER - DAY

From inside the camper we hear THE STRANGEST CORNHOLIO SOUNDS YET.

ANGLE ON the front of the camper. Tom and Marcy walk up.

TOM

I tell ya what honey, this country's
goin' to Hell in a handbasket.

They get in the front. Tom adjusts the side-view mirror.

TOM

I'm gonna go over right now and talk
to my Congressman about this...

TOM'S POV. In the side-view mirror we see the camper SHAKING and
hear Beavis/Cornholio.

BEAVIS/CORNHOLIO (O.S.)

Oooooaaaaaghhh!!! Whack-awhack-
aaaaghh!!!

TOM

What the hell?...Wait here a minute...

Tom gets out and goes into the camper.

HOLD ON THE CAMPER DOOR.

Tom throws Beavis/Cornholio out the door. Beavis is in his
underwear with his T-shirt still pulled over his head.

TOM

And if I ever catch ya whackin' in
here again I'm gonna hog-tie ya! (To
himself) Now I gotta straighten up in
here.

Tom goes back in the camper.

BEAVIS/CORNHOLIO

You have offended my bunghole!

EXT. WHITE HOUSE - DAY

Bork reports to Flemming. Butthead is held by two agents.

BORK

We just cleared all four floors. No
sign of him.

FLEMMING

Damn! Where the hell is he? We should've found him by now.

Bork sees something. It's Beavis, about a hundred yards away.

BORK

Chief, look!

FLEMMING

(Picks up radio) Attention all units. We've got him. He's in front of a camper in the visitor's lot.

EXT. OUTSIDE ANDERSON'S CAMPER - DAY

Beavis stands, T-shirt still over his head. Suddenly dozens of agents surround him, pointing guns at him. Beavis seems oblivious to the danger.

BEAVIS/CORNHOLIO

I am the great Cornholio! I will lay waste to your bunghole! Heh heh.

BEHIND THE AGENTS, Flemming approaches and gives orders.

FLEMMING

OK, nobody shoot. He could still have the unit on him. Keep your distance. We don't wanna take a chance on hitting it.

BORK

Where are his pants?

FLEMMING

Who knows...

Beavis reaches to scratch his butt. Agents step back, cautious.

Flemming picks up a bullhorn and addresses Beavis.

FLEMMING (On bullhorn)

This is Agent Flemming, ATF. We won't hurt you. We just want the unit. Tell us where the unit is.

BEAVIS/CORNHOLIO

Do you have T.P.? T.P. for my bunghole?

FLEMMING (On bullhorn)
We'll get you whatever you want. (To
agents) Get that other kid. We might
need him.

BEAVIS/CORNHOLIO
Do you have any oleo? Heh heh.

BORK (on a radio)
This is Bork. We need some T.P. and
some... (To Flemming) What'd he say?

ANGLE BEHIND AGENTS. Butthead is brought in by two agents.

BUTTHEAD
Whoa, this rules! Can I have a gun
too? Huh huh huh.

ON BEAVIS. He continues to babble, making the agents nervous.

BEAVIS/CORNHOLIO
You must bow down to the Almighty
Bunghole. (Beavis) Heh heh, this is
cool. (Cornholio, chanting) Bungholio-
o-o-o-o-o!

FLEMMING (To Bork)
He's jerkin us off. I Think we're
gonna have to take him out. Get ready
to fire on my orders... (On bullhorn)
This is your last chance. Give us the
unit now...

BEAVIS/CORNHOLIO
(Beavis) Why does everyone wanna see
my shclong? (Cornholio, chanting) I am
the one-and-only-almighty-bungholioooo!

FLEMMING: (To Agents)
OK boys. Get ready to fire on the
count of three. (On Bullhorn) I'm
gonna give you three seconds...

ANGLE ON AGENTS taking aim, cocking their guns.

FLEMMING (On bullhorn)
One...

ANGLE ON BEAVIS, chanting.

BEAVIS/CORNHOLIO
Cornholio-o-o-o-o...

ANGLE ON BUTTHEAD.

BUTTHEAD
Uh, huh huh huh.

FLEMMING (On Bullhorn)
...Two...

BEAVIS/CORNHOLIO
...o-o-o-eieeee-ooooooooooooo...

FLEMMING (On Bullhorn)
Thrr...

Suddenly Tom Anderson throws open his camper door, holding
Beavis' pants.

TOM
And take yer damn pants with ya...!
(noticing) What in the hell...?

BORK (pointing)
THE PANTS!!! He's got the unit!

Suddenly all guns are on Anderson.

FLEMMING (Through bullhorn)
Drop the pants! Now!

TOM
Wait a minute. I ain't the one...

IN SLOW MOTION:

A S.W.A.T TEAM GUY lunges at Tom, grabbing the pants.

Tom pulls away causing the pants to RIP. THE UNIT GOES FLYING.

A FROZEN MOMENT. SLOW MOTION.

TIGHT ON THE UNIT.

TIGHT ON FACES IN THE CROWD.

TIGHT ON THE UNIT.

TIGHT ON FLEMMING.

TIGHT ON BUTTHEAD, LAUGHING IN SLOW MOTION - OBLIVIOUS.

TIGHT ON THE UNIT, FALLING, FALLING.

IT HIT'S BUTTHEAD'S HEAD, BOUNCES AND FALLS INTO HIS HANDS.

The agents all stare at Butthead - quiet, not sure what to do.

Butthead hands it to Flemming, nonchalant.

BUTTHEAD

Uh, Here ya go. Huh huh huh.

The crowd CHEERS.

ON ANDERSON'S CAMPER.

Tom is handcuffed roughly.

TOM

Now wait just a minute...

An agent comes out of the camper with a picture of Dallas. Bork grabs it and shows it to Tom.

BORK

How do you explain this?!

Another agent hands something to Bork. It's the small piece of the Declaration of Independence that was stuck to Beavis' shoe.

BORK

And this?!

Flemming approaches Tom.

FLEMMING

Sooo, using two innocent teenagers as pawns in your sick game, huh?

TOM

I don't know what the hell...

FLEMMING (disgusted)

Take him away.

Anderson is dragged away past a group of Boy Scouts who shake their heads in shame.

ANGLE ON Beavis and Butthead being interviewed by a reporter. Beavis is in his underwear. Tom is being dragged away in the background.

BEAVIS

I always thought there was something wrong with him. Heh heh heh.

BUTTHEAD

Yeah, he had a lot of problems. Huh huh huh.

BEAVIS

Yeah, and um, he used to hit me too.

BUTTHEAD (Leaning towards

camera)

Uh hey, does anyone wanna see my unit?

B&B

Huh huh huh huh huh huh.

DISSOLVE TO:

EXT. WHITE HOUSE - DAY

Later. Establish. Most ATF cars are pulling out.

INT. WHITE HOUSE/OVAL OFFICE - DAY

B&B sit as Flemming paces in front of them. Beavis is no longer Cornholio.

FLEMMING

I gotta admit, I didn't believe it. I thought you were scum. But you saved more lives today than you'll ever know. You led us to one of the sickest criminals in our history. This country owes you a debt.

BUTTHEAD

Uh, does that mean, like, we're gonna get money and stuff?

BEAVIS

Yeah, and chicks! We were supposed to score.

FLEMMING

For security reasons, your actions will have to remain top secret. But someone very special wants to give his thanks.

Flemming motions to the big chair. The PRESIDENT swivels around and rises to shake hands with B&B.

PRESIDENT

Beavis and Butthead. On behalf of all your fellow Americans, I extend my deepest thanks. You exemplify a fine new crop of young Americans who will grow into the leaders of this great country.

BUTTHEAD

Huh huh huh. He said crap. Huh huh.

BEAVIS

Heh heh. This guy's cool.

PRESIDENT

In recognition for your great service, I'm appointing you honorary agents in the Bureau of Alcohol, Tobacco and Firearms.

BUTTHEAD

Whoa, huh huh!!!!

The President hands them citations.

BUTTHEAD

You hear that, Beavis! We're gonna get alcohol, tobacco and guns!

BEAVIS

Yeah, maybe some chicks too. Heh heh.

B&B leave the office, muttering.

BUTTHEAD

Cigarettes and beer rule! Huh huh.

BEAVIS

Yeah! We're with the bureau of
cigarettes and chicks! We're gonna
score!

B&B

Huh huh huh huh huh.

EXT. AIRPORT NEAR B&B'S HOMETOWN - DAY

A plane lands.

INT. PLANE/DOOR - DAY

As before, the flight crew stares in horror and silence as B&B
deplane.

BUTTHEAD

Uh... bye-bye.

BEAVIS

Heh heh. Bye bye. Heh heh.

EXT. KWIK-E MOTEL LODGE BAR - DAY

Walking home, B&B pass the motel. They notice the sign for big
screen TV. They stop and look at it.

BUTTHEAD

You know what else sucks? We never
even got a TV.

ON BEAVIS, seeing something, amazed, ecstatic.

BEAVIS

Heh mmm, heh mmm Butthead! Look!

Heavenly MUSIC. B&B stare at the wonder before them:

ANGLE ON THEIR TV, mangled, partly crushed junk.

B&B

Yes! Yes! Yes! Huh huh huh.

B&B run up to the set like it was their lost and found dog.

EXT. RESIDENTIAL STREET - DAY

B&B walk off into the distance with the TV.

BEAVIS

Hey Butthead, do you think we're ever gonna score?

BUTTHEAD

Uh, I probably will, but not you. You're too much of a Butt-monkey. Huh huh.

BEAVIS

Shut up, dill-wad.

BUTTHEAD

Butt-dumpling...

BEAVIS

Turd-surfer...

BUTTHEAD

Dill-hole...

B&B head off into the sunset, trading lame insults as we FADE OUT..

END